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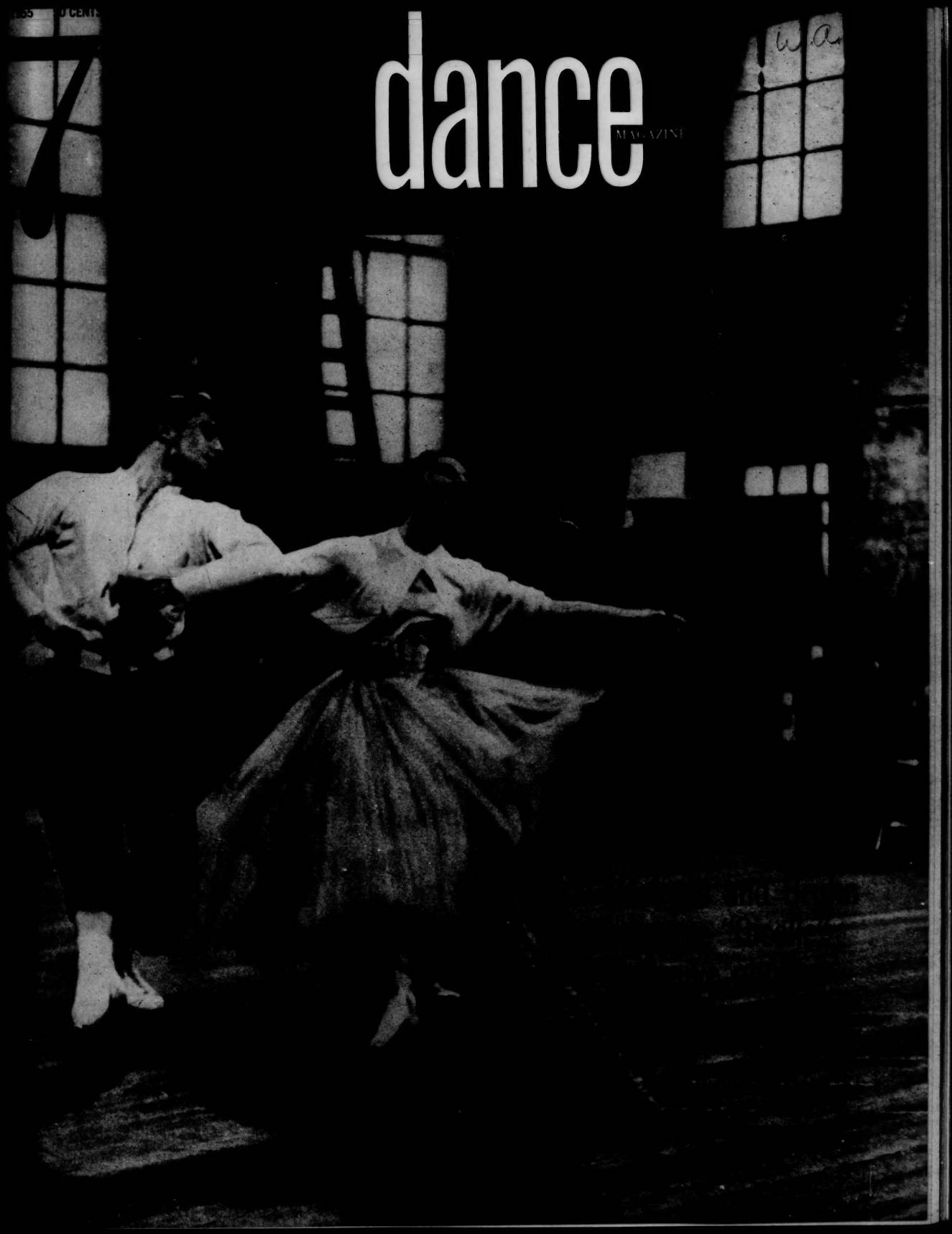

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NEWS of Dance and Dancers

COMPANIES IN CAPSULE

Sadler's Wells appears at the Met Opera Sept. 11-Oct. 16; tours Boston, Phila., Washington, San Francisco, Los Angeles, & Detroit; makes its first appearance on American TV Dec. 12 in a 90-minute "Sleeping Beauty" (NBC-TV, supervised by S. Hurok); goes to Toronto for 3 performances and returns to London by Dec. 17 . . . **Royal Danish Ballet dancers** give 3 performances in Iceland en route to the U.S. A date with the Connecticut Symphony (Fairfield, Conn.) is set for July 29. . . . **Antonio & his Spanish Ballet** perform at the B'way Theatre Oct. 2-23 . . . Met Opera Nat'l Council will finance a ballet by **Zachary Solov Ballet** again this year.

EAR TO THE GROUND

Jerome Robbins has signed with 20th Century Fox (at a record-breaking sum) for "The King and I." He will do the ballet for "The Small House of Uncle Thomas," the "Getting to Know You" scene, the large production numbers, and act as consultant on musical scenes . . . **Leon Danielian** has been re-signed for the Ballet Russe de Monte Carlo. Their coast-to-coast tour opens Oct. 8 in Newark, N.J., ending Mar. 24 . . . **Bob Joffrey,** in England to stage 2 ballets for Ballet Rambert (see London news), returns to teach at the Cornish School, Seattle during July. He will also choreograph 2 musicals for Seattle's "Music Under the Stars," with **Gerald Arpino** as leading dancer.

Helen Gallagher stepped into **Carol Haney's** "Pajama Game" role June 6 . . . **Pearl Primus** resumes concertizing with a company of 11, booked for a fall tour by Kenneth Allen Mgt. . . . **Paul Draper** dances July 16 at Long Island Beach, N.J. and on July 19 at Penn. State Co. . . . **Doris Humphrey** was hospitalized the latter part of May for an emergency appendectomy.

Charles E. Green, Pres. of Consolidated Concerts Corp., left June 21 for Japan on the 1st leg of a 10-week round-the-world trip to size up dance booking possibilities for the State Dept. International Exchange Program, administered by ANTA. Mr. Green reports that **Carmelita Maracci** opens an 8-week tour in Detroit on Oct. 8; that **Escudero & Co.** will tour the U.S. and Mexico for 20 weeks beginning Oct. 10; and that **Massine's Ballet Russe Highlights** has postponed its U.S. tour until October 1956 . . . **Ruth Sobotka** (see p. 12) left the N.Y.C. Ballet to fly back to the U.S. and marry movie director Stanley Cooper on June 15.

BALLET THEATRE NEWS

Antony Tudor has signed to spend 2 weeks with The Ballet Theatre in Mexico to restage "Dim Lustre." He then does "Orfeo" for the Athens festival in Greece and returns to BT in Buenos Aires to stage a new ballet for the Co. . . . **Hugh Laing** is also signed with The Ballet Theatre and will tour with them except for a short stop in his native Barbados to visit his mother . . . **Nora Kaye** is now Prima Ballerina of the Co. . . . **Joan McCracken** joined BT-in Chicago and stays with them in Mexico City for several performances of "Rodeo" starting June 26.

MORE EAR TO THE GROUND

Katherine Dunham, not seen in the East for several years, will choreograph and direct her concert group in a new revue to be presented on B'way next fall by Charles Bowden & Richard Barr (Prod. of the recent "Three in One") . . . Haitian **Jean Leon Destine** who vacationed in May in his homeland, appears at Red Rocks, Colo. July 31, and Ogleby Pk., West Va., Aug. 5 . . . **Kikunojo Onoe,** distinguished Kabuki dancer, (see p. 41 of this issue) will not be with the Azuma Kabuki Dancers on their 2nd American Hurok-sponsored visit this fall . . . . **Nobuo Iwamura,** member of the Japanese Kabuki Ballet, has returned to Japan after 4-months' scholarship study with Antony Tudor at the Met Opera Ballet School.

Rod Alexander, currently choreographing the Jones Beach "Arabian Nights" show, will dance in Las Vegas in July with wife **Bambi Linn** . . . TV dancer **Peter Gladke** is choreographer for Monte Proser's La Vie en Rose . . . **Lee Morrison** takes over choreographic chores for Chesterfield's Sat. night CBS-TV show . . . The summer Stan Kenton Show "Music '55" (Tues. CBS) begins July 12 with **Ray Harrison** as choreographer, and featured dancers: **Deedee Woods, Phyllis Gehrig, Helene Ellis,** and **Tommy Marlowe.** Jac Venza is assoc. prod. . . . Prior to a 6-month European tour with his own co., **Walter Nicks** choreographed the spectacular nightclub routines for duo **Augie and Margo** now at the Waldorf . . . On July 28 & 29 the "House of Flowers" dancers will perform at the Belmont Race Track . . . **Luis Olivares,** soloist in the Jose Greco Co., appeared in the acting-dancing role of Death in the June 30 ABC-TV Pond's Theatre production "Death is a Spanish Dancer." . . . **Nelle Fisher,** currently in "Can-Can," flew to Seattle, Wash. to give a June 5 benefit performance on behalf of her sister **Dorothy Fisher's Seattle Junior Ballet,** a company of young dancers which has been invited to appear at the 92nd St. "Y" June 25.

Jean Erdman & Co.'s performance at the Colo. Creative Arts Festival, Boulder, June 30, will feature a new Erdman work "Spring Rhythms." After the season Miss Erdman leaves July 22 for appearances in Japan at the request of the American Embassy in Tokyo where she performed last year . . . **The Maxine Munt-Alfred Brooks Dance Co.** received Show Business' Annual Award as the "Best off-B'way Dance Group" of the season.

Teresita Osta performs at Chattauqua, N.Y. July 9 and then spends 2 weeks at Middlebury Coll., Vt. where she will lecture and teach Spanish language students . . . **Harrison Muller** of the Jack Stanly faculty. is in Europe with the "Oklahoma" Co. **Kelly Brown** is also a member of that cast

The Jose Greco Co.: **Nila Amparo** (Mrs. Greco) is expecting her 2nd child in Oct. and is not dancing at the moment; **Margarita Zivita,** one of the Bronze Gypsies, is expecting in Aug. and was still dancing when the Co. was in Chicago; Luis Olivares' wife, **Marlene Vargas** has not yet rejoined the co. since the birth of her son this winter . . . **Carmen Gutierrez** and **Remi Martel,** who returned June 5 from a honeymoon in Mexico, will both appear at Jacob's Pillow with the John Butler Co. . . . Our sympathies are with Jack Stanly who lost his wife, Lucille, in June.

DANCE UNDER THE BIG TOP

Many dancers are spending the summer working in little and big musical tents and barns — wherever summer theatre flourishes throughout the country: **Don Farnworth** has been signed in singing, acting and dancing roles for 3 Finger Lakes Lyric Circus productions in Skaneateles, N.Y. . . . **Bob Wagner** is choreographer at Green Mansions, N.Y. . . . The Harmony Club on Lake Anawana, Monticello, N. Y. present **Geoffrey Holder & Co.** and **Letitia Jay,** July 4th weekend. . . . **Elna Laun,** head of the modern-jazz dept. at the Jack Stanly Sch., is choreographer and soloist at Scaroon Manor where **Bill Drew,** nightclub and TV performer, dances leading roles . . . Dancer **Valerie Bettis** had the leading dramatic role in the June production of "Time of the Cuckoo" at the Ann Arbor (Mich.) Playhouse . . . **Bob Fosse** will play the lead in "Pal Joey" at the summer Theatre in Wallingford, Conn. . . . **David Vaughn** and **Eleonora Buchla** are assoc. choreographers at the Cain Park Theatre in Cleveland Heights where **Diana Banks, Sara Letton, Sheila Fosman, Bruce Marks, Marc Scott & Nels Jorgensen** are the dancers.

GOING ON AROUND THE COUNTRY

The Mar. debut of the permanent repertory co. of the **Phila. Civic Ballet** had **Nora Kovacs** and **Istvan Rabovsky** as guests . . . 5 dances were premiered by the Dance Trio and The Studio Dance Group of Minneapolis by choreographers **Gertrude Lippincott, Robert Moulton** and **Eunice Cain** . . . The Princeton Ballet Society, presented a 3-act "Cinderella" directed and choreographed by **Audrey Estey,** at Princeton's McCarter Theatre May 27 & 28 . . . The Ballet Repertory Dancers, performing group from The School of Ballet Repertory N.Y.C. (**Thalia Mara & Arthur Mahoney,** Dir.) has been engaged for several performances in summer theatres. . . . **Margot Lehman,** Chairman of the Westchester Dance Council, was a guest on the WNRC "Homemaker Show" May 27.

The latest addition to the **First California Ballet of L.A.** are two young dancers from the Paris Opera School in France. The group has summer performances scheduled with the L.A. and Boston Symphonies.

Fedor Lensky's company "Le Petit Ballet," recently returned from Puerto Rico, left June 20 for a So. American tour opening in Caracas . . . Spanish dancer **Inesita's** summer tour, with pianist and guitarist, takes her to 9 states in Central US under the auspices of Pryor-Menz . . . **Marta Becket** combines her talents as designer & dancer in a program of dance mimes called "Dancentrics" which she is touring in Iowa, Wisc., S. D. Minn., and N. D. during the month of July, managed by Concert Bureau . . . **Billie Kirpich,** teacher-choreographer at Indian Hill Dance workshop (Stockbridge, Mass.) will stage a Purcell Masque at the season's end.

CONCERTS N. Y. C.

Manipuri specialist **Priyagopal** was presented by manager Sunya Shurman in a series of six intimate and skillful concerts June 14-29 at The Shurman Center . . . **Bill Ligon** of the Jean Erdman Co. presented his own group, The Coronet Dance Co. in its first N.Y. concert, June 6 at the Jan Hus Audit . . . Every Fri., Sat., and Sun. eve. Ida C. Becker's "Goodfellowship Club" (at the Old La Martinique) offers recreation to folks over 28. The Club has recently announced classes by ballroom duo of **Benito** and **Gloria Vitucci.** . . . The newly organized **American Children's Theatre, Inc.,** presents its first program June 25 & 26 at the Barbizon Plaza Theatre with the premiere of "Young Davy Crockett" by **Marian DePew Ostrander.** Dancers, who doubled as actors are: **Cynthia Price, Bruce King, Lynn Thatcher, Jack Casasus, Aristide Desli, Joseph French** and **Chris Tubbs** . . . **The Edith Stephen Dance Workshop** scheduled for June 26 & 27 concerts at the Stephen Studio.

"Almost Crazy," a new revue which opened June 20 at the Longacre Theatre, has choreography by **William Skipper** . . . Mary Ann & Michael Herman's Folk Dance House, will present **Rochelle Zosovska,** young Argentinian dancer, on July 11, to perform and teach her native dances in costume . . . Radio City's current stage show, a popular request staging of Ravel's Bolero, features 100 performers including an augmented corps de ballet led by **Grace Thomas & Peter Hamilton.**

N. Y. SCHOOLS

Two new scholarships given to **The American Theatre Wing** recently by Richard Rodgers and Oscar Hammerstein, bring the total number of awards available to students in all branches of the Wing program to 11. Auditions and competitions for this year will be held in September and are open to students here and abroad.

The YM-YWHA Dance Dept. has formed the Division of Teacher Training in Children's Dance, a 2½ year course leading to a certificate, directed by **Lucile Brahms Nathanson** with staff members including **Dr. Lulu Sweigard** (Body Mechanics) and **Helen Lanfer** (Music for dance).

Janet Collins begins classes in modern dance at the Ballet Arts Studio in July, for professionals and advanced students. . . . **Nona Schurman** offers a September course for teachers featuring a class in applied anatomy for dancers, taught by **Irma Bartenieff.**

The June 10th concert of the **Earl Atkinson School** in B'klyn was held at the Opera House of the B'klyn Academy of Music. . . . **The Carib-Arts Studio** held a Meringue Festival June 11. . . . **Elizabeth Delza** gave a creative teaching demonstration May 22 at the Chester Hale Studio.

Doris Humphrey spoke at a Symposium and demonstration of "Curriculum Materials in Dance" sponsored by the Board of Education of the City of N. Y., May 19.

Bessie Schonberg of Sarah Lawrence Coll. will be in charge of dance at the summer session of the Pottstown (N. Y.) School of Music and will present Copland's "The Tender Land" at the Summer's end.

SCHOOLS AROUND THE COUNTRY

Lucas Hoving, Lavina Nielsen and the Silvermine Guild Dance Group (Norwalk, Conn.) presented a June 1st program to benefit the New Canaan Nursery School. . . **Marion Venable Close,** formerly of Washington, D. C. now resides in Norfolk, Va. Her completely furnished Washington studio is available for rental. . . . The **Gladys Hight School** (Chicago) offers a summer course and teachers course July 5-Aug. 19 featuring work in Cecchetti technique and classes in variations, mime, adagio, choreography ethnic and character. . . . **Edna Lucile Baum** (Chicago) is again offering classes for teachers during her summer course July 11-15. . . . **Barbara Blum,** 14 year old student of **Emmamae Horn** of Houston, Tex.. has been awarded the 1955 Honor Scholarship for a summer's study at the Ballet Russe de Monte Carlo School in N. Y. . . . The Joy Studio in Minneapolis, directed by **Miriam Chapin Phillips,** has begun a teachers' training course. . . . Detroit's Armand School of Theatrical Art held a Festival Art Institute June 5. . . . **Marion Rice** of Fitchburg, Mass., presented an Anniversary Dance Festival with guest artist **Carolyn Rice Brown,** June 6 at the Fitchburg H.S. . . . **The San Francisco Academy** gave its summer concert June 28 at Marine's Memorial Theatre . . . **Nikita Talin's** School of Ballet (Dallas, Tex.) presented "Soiree de Ballet" for 3 performances in May. . . . The Toledo Ballet Work Shop presented "An Evening of the Dance" June 3 directed by **Marie Bollinger Vogt.** . . . **Ferris & Trixie Robins** presented their students in "The Fantastic Toy Shop," June 10 at Oakland, Pa. The Robins and their faculty members also work with mentally retarded children in Squirrel Hill and at the Penn. School for the Blind.

Caird Leslie former Seattle ballet teacher at the Cornish School, teaches a 4-week course at Barclay Dance Studio, Seattle, starting July 11 . . . **Miriam Marmein** will teach and lecture for the CNADM Normal School and Convention Aug. 10-16, Chicago.

LIVELY LIBRARIES

The N.Y. Public Library has recently received a gift from **Walter Toscanini** in memory of his late wife **Cia Fornaroli** (see DANCE Magazine, January, 1955). The gift of prints, ballet scores, clippings and rare books also includes a fund to pay the cost of microfilming the material, making possible an exchange of rare dance holdings in other American and foreign libraries. (More details in a forthcoming article.) . . . In Hartford, Conn., the **Wadsworth Atheneum's Diaghilev-Lifar Collection** (much of which has been on loan for the recent Edinburgh & London Diaghilev Exhibit) will be shown in its entirety for

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BACKSTAGE TV — B'WAY

BY HANS HOLZER

Darvas & Julia are breaking up their team: he will work in Las Vegas real estate, and his sister will do a single — singing and dancing . . . She is presently breaking in the act in Canada & the Far East . . . **Onna White** is recreating the Michael Kidd choreography for the Las Vegas capsule version of "Guys & Dolls" Aug. 9th . . . The story of "Giselle" has been made into a play by William Berney & Howard Richardson, whose last B'way entry was "Dark of the Moon". **Muriel Bentley** will be in it, when it is presented in London later this year . . . **Charles Weidman** may do some TV guest shots, if negotiations now in progress work out . . . **Jerome Robbins** will be a busy man next season, if all projects jell: he is wanted to direct a musical version of "The Skin of Our Teeth," also for a musical version of Cleveland Amory's "The Last Resorts," and chances are Robbins will be involved with whatever Mary Martin may do next season . . . The Flint Michigan Musical Tent, one of the older summer theatres, will have **Janet Picara** as choreographer and **Gene Myers** as first dancer . . . **Alex Romero,** who created the dances for Doris Day in "Love me or Leave me," will do the same for the Lillian Roth biography, "I'll Cry Tomorrow," at MGM. . . . **Herb Ross** has staged a new act for Patrice Munsel, which she is breaking in this summer at the Last Frontier Hotel in Las Vegas. . . . **Mark Horstens** is the choreographer for the Allentown, Pa. Melody Circus. . . . 19 year old ex-Sadler's Wells ballet dancer **Mona Tritsch** is in "Arabian Nights" at Jones Beach. . . . A "Ballet de Mambo" will be toured by choreographers **Buddy Phillips** and **Sylvia Fort.** . . . "Charming Ballerina" a song by 11-year old harmonica-star Gene Jimae was introduced on the Ed Sullivan show recently; now Gene wants a choreographer to adapt the tune into a ballet. He's at 50 Riverside Drive. . . . Aug. rehearsals are called for "Saddle & Go" which has choreography by **Bill Dollar.** Milton Bender produces (JU 6-2244) . . . **Lillian Jarvis,** Toronto ballerina, will play in Stravinsky's "A Soldier's Tale" at the Stratford Shakespearean Festival this summer. . . . **Edith Barstow** back from Europe where she helped Hilton Hotel booker Muriel Abbott scout Continental talent. . . . **Duncan Noble** is the choreographer for St. John Terrell's Neptune Music Circus. They open with "Wonderful Town." . . . June 20 was the opening date for the revue "Almost Crazy" and Aug. 22 will see "Stage Struck" (née "First Edition") hit the boards . . . "Delilah" starts casting the first week of July . . . some of the revues and musicals held over for next season, which are partly cast, like "Pleasure Dome," may get going by the middle of Aug.

(continued from page 4)

the first time, June 1-Aug. 21st. The collection consists of 167 sketches, drawings and paintings of costumes and decorations for 39 ballets produced by Diaghilev between 1909 and 1929.

DANISH DANCERS

Ten leading dancers from the Royal Danish Ballet, who will give 15 of the 53 Festival performances at Jacob's Pillow this summer, (see calendar, p. 8) announce the first program of 5 ballets which they perform July 6-9: "Konservatoriet," choreographed in 1849 by August Bournonville, the most famous single name in Danish ballet, heads the list. This work features the essence of the Danish technique as embodied in a teacher putting his students through the paces. Also featured are the Danish "Coppelia," (divertissements from Acts I and III) choreographed by Hans Beck in 1896, (said to be the closest to the original) with Inge Sand as Swanilda; Flower Festival of Getzano," choreographed by Bournonville in an Italian setting; the "Nutcracker Pas de Deux," as reset from the Ivanov original by Vera Volkova in 1949; and "Dream Pictures," choreographed by Emilie Walbom between 1911-14 as a tribute to Fokine. The second program will include "Les Sylphides," "Bournonville Cavalcade," and the Pas de Sept from "Folktave." Final program is not yet set.

INTERNATIONAL

Athens, Greece will have its own Music Festival this year joining the long list of such events throughout Europe. The Greek Nat'l Theatre, Athens Symph. and Greek Nat'l Opera will participate, and with the $20,000 government subsidy, outside performers and artists will be invited. The only dance activity set as yet is that **Antony Tudor** will choreograph the Opera ballet "Orfeo." The Festival will be held in the outdoor Herold Atticus Theatre from Aug. 27 to Oct. 2.

Doris Barry, sister and personal manager of Alicia Markova and a concert manager in her own right, is in charge of 30 Tucson (Ariz) Choir Boys doing 40 performances in England, Germany, Scandinavia and the Iberian Peninsula . . . **Mary Wigman** spent the month of June in Mannheim, Germany where she staged two plays . . . Hindu dancers **Shivaram, and Janaki** opened the Banff (Canada) School of Fine Arts 23rd annual summer festival on July 6.

THINGS TO READ

A typographical error made it appear that the circulation figures of **Selva & Sons'** chatty new "The Dancer's Notebook" is 1200 instead of 12,000. Sorry!

The Kamin Dance Bookshop & Gallery announces the inauguration of the first circulating library in the U.S. exclusively devoted to books in all departments of dance. For info: Kamin Dance Bookshop, 1365 Sixth Ave., N.Y.C.

FOR THE FUTURE, WITH LOVE

Columbia Univ. N.Y.C. is planning a 6 million dollar, ten-story Arts Center to be built on its campus. The Univ. is to foot half the bill while contributions are necessary for the balance. To be included are several fully equipped theatres which, when completed, will be available to theatre and dance groups without charge. The architectural plans for these theatres, are to be approved by ANTA.

SAN FRANCISCO NOTES

After a rather meager dance season, San Francisco was treated to five days of fine performances. On May 26 at the Marines Memorial Theatre, **Ann Halprin, Welland Lathrop & Co.** presented a benefit concert for the scholarship fund of the Halprin-Lathrop Foundation. The program opened with Mr. Lathrop's new work for dancers, "Shifting Landscapes," to music of Ravel. The quality of shimmering impressionism was most successfully achieved in the first sections of the dance in the asymmetrical movement and kaleidescopic groupings, but the composition seemed overly long and the dancers could not sustain the lyrical line. "The Prophetess," a superb solo by Ann Halprin with score by Alan Hovhaness, which has been recently in New York, showed again its magnificent vitality and brilliance. Miss Halprin works directly from a movement base in her choreography, with no dependence upon steps or combinations, an approach apparent also in her own part and that of the child in the powerful dramatic trio, "Daughter of the Voice." The king figure, was well danced by **A. A. Leath.** Welland Lathrop's "Harlequinade" — a dance of buffoonery — presented a familiar trio, with the child, Lathrop, confusing his parents, **Jenny Hunter** and **Robert La Crosse.** "The Enchantment of Alonzo Quixano," a pageant in two scenes, presenting the life and problems of Don Quixote showed again Mr. Lathrop's command of choreographic pattern and sensitivity to human foibles. "People on a Slant," which closed the program, provided an example of Ann Halprin's delicious, broad humor.

The San Francisco Ballet Guild presented the San Francisco Ballet in its annual season of Dollar Ballet in four performances at the War Memorial Opera House, May 26-29. Ballets presented included premieres of two Stravinsky ballets, "Apollo," with choreography by **George Balanchine,** and "Renard" choreographed by **Lew Christensen.** Balanchine's, "Con-

certo Barocco" was performed, as well as "Jinx," "Con Amore," "Heuriger," "Beauty and the Shepherd," and "Le Gourmand," all with choreography by Lew Christensen. The season was characterized by brilliant dancing by the entire company with leading roles carried by **Sally Bailey, Nancy Johnson, Christine Bering, Gordon Paxman,** and **Conrad Ludlow.** Sets were simple and effective, and costumes were fresh and colorful. The calibre of each performance was on a high professional level. Earl Murray and members of the San Francisco Orchestra provided splendid accompaniment. *Marian Van Tuyl*

CHICAGO NEWS

Chicago's Lyric Theatre, which has already signed **Alicia Markova** and **Oleg Briansky** to dance in Ruth Page's "Revenge" and "Merry Widow," may also bring **Vera Zorina** our way. If plans materialize she will be Venus in Monteverdi's "Venus and Cupid." Young **Pat Cummings** of the Stone-Camryn Ballet is considered for Cupid.

Eric Braun's first large scale choreographic job was large-scale with a vengeance. He set 16 dances in as many different styles for International Rotary's 50th Anniversary spectacle in the huge Chicago Stadium. The many lively numbers included a tango, waltz, Burmese number, Hawaiian, Spanish, Swedish, Scottish.

When the Met Opera played Chicago the ballet in "Manon" was danced by **Judith Younger** and **Malcolm McCormick.** The delightful Cupid in this period-style episode was danced by Chicagoan **Diana Turner. Zebra Nevin** and **Adriano Vitale** danced the leads in "Carmen." Miss Nevin led the gypsies in "Traviata" and **Viola Maiorca** and Mr. Vitale danced the pas de deux in the grand ballet.

Chicago Dance Council's presentation of dance groups from midwestern colleges brought out several hundred dancers on May 22. **Ronald Frazier,** who danced with the **Katherine Manning** directed U. of Chicago group, was the most spectacular personality on the program. The Northwestern U. group directed by **Delta Bannister** was most polished and there was fine work by **Vera Thalrose's** group from Joliet Junior Coll.

Northwestern U. Orchesis gave a full evening program in Evanston May 19. A particularly good dance was performed by **Lenore Harris,** recipient of the group's annual scholarship, which will take her to Connecticut College for this summer.

Ana Lenhof presented a modern dance demonstration on May 21.

Jose Greco closed a crowded engagement in the Palmer House's Empire Room, June 8. Greco left June 9th for Madrid where among other things he will gather new talent for next season's concerts.

Greco and his Co. were guests of honor at a garden party given by the Ballet Guild of Chicago on June 5. Ballet Guild's officers for next year are president—**Lionel Sayers,** vice-presidents—**Ben Black & Ed Hefter,** secretaries—**Helen Bolton, Yolanda Salla & A. Brown,** treasurer—**Sylvia Black.**

Patricia Pugh was again elected chairman of the Chicago Dance Council. Other officers are **Delta Banister, Nellie Boand, Phyllis Nye, Minnie Cohen, Grace Peterson, Barbara Byrne, Dorothy Kozeluh, Augusta Swawite, Vera Thalrose** and **Katherine Manning.**

David Tihmar is directing the season of Operettas at Music Theater. **Peter Hamilton** is choreographer for a season of musicals at Fox Valley Playhouse. Hamilton and **Jane Bockman** are Curley and Laurey in "Oklahoma!", the first production.

Dean Diggins proved a competent choreographer for "What's Up," a musical revue given a tryout on May 15. There was good dancing by **Billy Reilly, Meryl Sargent** and **George Zima.**

Neil Peters directs the new line at the Vine Gardens. *Ann Barzel*

LONDON DATELINE

The Sadler's Wells Ballet has been busy getting its repertoire into shape for the coming American tour. "Tiresias" has been revived, with **Violetta Elvin** superb in the role created for Fonteyn, and **John Cranko's** ballet "The Lady and the Fool" has been enlarged, dressed up and brought into the repertoire in order to provide a major new role for **Beryl Grey.**

"The Lady and the Fool" was made originally for the small Sadler's Wells Theatre Ballet. As performed by that company it was an utterly theatrical, sentimental yet heartbreaking little ballet. At Covent Garden it is now much more magnificent, contains a galaxy of minor roles (in which **David Blair, Desmond Doyle, Gerd Larsen** and **Pauline Clayden** are all amazingly good), yet loses the heart of the matter entirely. Beryl Grey dances well enough but with such assurance and worldly wisdom that one never for a moment believes her capable of the caprice which leads the heroine to reject a whole ballroom of wealthy suitors in order to go away with a clown. **Philip Chatfield** as the tall and melancholy clown who wins the lady, and **Ray Powell** as his tiny, pathetic companion, try desperately hard to put over the characters.

Honesty compels me to add that a crowded audience gave the ballet a roaring reception and the next day's press was mostly good. With audiences who never saw the original, the new version will doubtless be popular.

The Sadler's Wells Theatre Ballet, meanwhile, continues to produce new works by promising young choreographers. **Kenneth Macmillan's** second ballet this season is "House of Birds," a fairy story about an evil bird woman who entices young people into her house and there transforms them into birds.

The ballet is fantastic, macabre and beautiful — yet on all three counts just misses complete success. A little cutting, a little strengthening of the story and a score of greater imagination and mystery than the cheerful Mompou fragments which **John Lanchbery** has arranged, would all help. The settings and costumes by **Nicholas Georgiadis** are a considerable advance on his (already interesting) work for Macmillan's "Danses Concertantes." He has a love of rich colour which is for some reason rare in the theatre today.

Festival Ballet returns to London on July 11th after great successes in Spain. **Alexandra Danilova,** partnered by **Michael Maule,** will be with them as guest artist from July 13th to 30th and will dance **Zachary Solov's** ballet "Mlle. Fifi" which has not yet been seen in London. It is also hoped to produce **Harald Lander's** ballet "Etudes" which was made originally for the Royal Danish Ballet and has since been presented at the Paris Opera.

Ballet Rambert opens at Sadler's Wells on June 28th. **Robert Joffrey** is producing for the company his "Persephone" (music Vivaldi) and "Pas de Déesses" (music John Field) and **Kenneth Macmillan's** "Laiderette" is also to be added to the repertory. From July 18th-23rd Ballet Rambert will appear at the Aix-les-Bains Festival, with **Violetta Elvin** and **John Field** as guest artists. *Mary Clarke*

REPORT FROM PARIS

The Theatre des Champs Elysees again played host to **Antonio** and his Spanish Ballet. Outstanding among their repeated works was the "Martinete," an all-male dance accompanied by blows of a blacksmith's hammer. It remains a dazzling and sturdy demonstration of "zapateado." Manuel de Falla's "l'Amour Sorcier' marked Antonio's debut as a choreographer. The ballet which was inevitably compared with one of Lifar's best works presented at the Opera in 1943, has clumsy spots and lacks clarity. But the defects will surely be quickly corrected. As a dancer Antonio remains impressive. He combines warmth of projection with stylistic purity. And he has united a dynamic young company punctuated by the command of **Rosita Segovia** and the bold humor of **Carmen Rojas.**

During the Wagnerian season, the Paris Opera corps de ballet went to Switzerland (May 7-19). Featured works were "Fantastic Wedding," "Etudes," and "Salome." . . . Two ballets are in preparation for the Co.'s Paris season early in July. **Harald Lander** is doing one based on a Bartok symphony, and Lifar is working on the Prokofiev "Romeo and Juliet." . . . Accompanied by **Albert Aveline,** director of

(*continued on page 79*)

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JULY
CALENDAR OF EVENTS

New York City

July 9	Ballet Russe de Monte Carlo Lewisohn Stadium; 8:30 p.m.
July 17	American Mime Theatre 92nd Street YMHA; 8:30 p.m.
July 21	Ten Leading Dancers of the Royal Danish Ballet (by arrangement with Jacob's Pillow Festival) Lewisohn Stadium; 8:30 p.m.

Jacob's Pillow Dance Festival, Lee, Mass.

July 1-2	Maria Karnilova & David Nillo John Butler Dance Theatre Carola Goya & Matteo
July 6-9	U.S. Debut of Ten Leading Dancers from the Royal Danish Ballet
July 13-16	Ten Leading Dancers of the Royal Danish Ballet (completely different program)
July 20-23	Mary Ellen Moylan & Erik Bruhn Myra Kinch Jean Leon Destine & Co.
July 26-28	Alicia Alonso & Erik Bruhn Ten Leading Dancers of the Royal Danish Ballet (completely different program)
July 29-30	Alicia Alonso & Erik Bruhn Merce Cunningham & Co. Mariquita

ON TOUR

The Ballet Theatre

June 28-July 9	Mexico
July 11-13	Guatamala
July 14	Honduras
July 15-17	Costa Rica
July 19-Aug. 7	Colombia

N.Y.C. Ballet

June 29-July 3	Amsterdam
July 4-8	The Hague
July 19-Aug. 13	Los Angeles, Calif.

Ballet Russe de Monte Carlo

July 14-22	Washington, D. C.

Jose Greco played second lead to his charming two-year old son Jose Luis when the pair were guests on the June 7th Kukla, Fran and Ollie Show. Jose Luis proved himself a true theatre child by both his composure and his request for "Lights, Lights."

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LOOKING AT TELEVISION

WITH ANN BARZEL

The most dance-worthy program of the month was Adventure on May 15. The subject was Hinduism and it was profusely illustrated with dances by Shanta Rao. She did three numbers, a dance of worship, Dance of Krishna and Dance of Shiva, showing several phases of Hindu ritual.

Shanta Rao is more vigorous in her movements than most of the dancers of the East with whom we are familiar. She is dynamic and clear, where most are delicate and esoteric. A telling quality of this great dancer's art is the faster tempo of her dances. She performed against an accompaniment of words and often the dance seemed more forceful than the oral accompaniment. The presentation, dignified and literate, is what dance on television should be more often.

Exotic dance was featured again on May 16 when dancers Deedee Wood and Pat Turner appeared on Sid Caesar's Hour. Choreographer Bob Herget set *Trinidad Cock Fight*, a big production in the Caribbean style. The two young ladies, ravishing in all-over tights with extravagant plumed tails, threatened one another tamely while the stampeding group surrounded them. The costuming was that West Indian uniform—tight pants, ragged straw hats and very décoleté shirts. The total effect was stunning.

The Tony Martin show (NBC) which preceded this extravaganza missed a lot in presenting songs from *Brigadoon* sans dance director. The singers improvised highland steps in pigeon-toed abandon while Tony Martin sang ingratiatingly about Bonnie Jean. The program simply begged for dance direction.

Max Liebman came up with two spectaculars this month, both with much dance, and that at its best in the shape of Bambi Linn and Rod Alexander. Alexander was choreographer for both the Liebman *Promenade* of May 22 and *Chocolate Soldier* of June 4 — and he did well for both.

The big dance number in *Promenade* was *Indiana Romp*, a sort of "Gaité Indiana." It was a cleverly arranged, theatrically effective square dance with acrobatic tricks to liven it up.

As a change of pace from their well-known and well-loved romanticism, Bambi and Rod danced a stepped up Carioca on this show.

Chocolate Soldier had some bouncy peasant dances and something that looked like a polonaise, but the best ensemble number was the soldiers' drill in the public square in the first scene. Alexander found amusing dance material in marching, resting and fainting with fatigue. The 2nd act pas de deux for Bambi and himself was a fantasy. They were porcelain figurines come to life, Bambi dancing exquisitely on pointe.

CBS had a "spectacular" on June 9. The *Shower of Stars* included Shirley McLaine — often an understudy and finally a star. This time, under her own billing, she was a blazing gypsy in a jazzed up Carmen Boogie.

May 29th was a busy day for channel switchers. As usual CBS's Toast of the Town and NBC's Comedy Hour were going on simultaneously. Both were saluting Broadway and reminiscing fondly of the heydey of vaudeville. With good luck and astute guessing I outsmarted the sponsors and got most of the dances and none of the commercials on either — but not without some nerve-wracking moments. On the Ed Sullivan Show the top offerings were Tony Charmoli's *Walk Like a Sailor* and *Ready Cash* from *Ankles Aweigh*. The latter was more naturalistic pantomime than dance. In the sailor number Charmoli was especially clever in superimposing nautical gait on variations of the *pas de bourrée* as the chief choreographic material.

Still with Sullivan on the 29th, vaudeville was represented by a Stan Kramer Puppet imitating Bill Robinson and by a dog act in which a canine in tutu (we'll swear it was pink) minced and pirouetted to the well-worn Pizzicato from *Sylvia*. Another bow to ballet on the same program was Comedian Andy Griffith's monologue in which he misinterprets *Swan Lake* in a deep southern accent. The mispronounced ballet terms seem to make audiences howl as they never do at badly executed ballet steps.

Over at NBC the Comedy Hour included Lou Wills, Jr. in acrobatic dance. We loved comedian Jackie Miles' concerned comment, "You know that fellow can get hurt."

Peter Gladke, most useful dancer on television, was choreographer for the big production numbers on this show. The special dance was a Latin-American number with tight pants, straw hats and Gladke moving with terrific style among the large cast. The dance group was distinguished by several more than ordinarily good dancers.

Mr. Peepers of NBC also participated in dance this month. He got into the act in an episode using what he called ballet, and what his patient announcer persistently termed "modern dance." It concerned the new ballet teacher in Mr. Peepers' school. She had the school officials worried about her extra-curricular job in a disreputable dive. Valerie Bettis was the ballet teacher in question. If the principal really wanted to be worried it should have been by the blatantly bad teaching of ballet to the kiddies rather than the agreeably vulgar number she ground out in the night club. As usual, instead of the beautiful discipline of an honest dance class, the screen showed an everybody-for-himself shambles. There were kids at the barre, kids in the center, each at his own step and teacher demonstrating with faulty technique. This is poor production as well as poor taste, and they couldn't get away with it in a golf class, or a baseball coaching session. Poor Mr. Peepers' first ballet lesson started with a strenuous stretch with the wrong leg on the bar.

One of the pleasantest television treats for dance fans was the appearance of José Greco and son José Luis (aged two) on the Kukla Fran and Ollie Show (ABC) June 7. It was as charming as it was obviously impromptu. Greco Junior was every bit the dancer's son as he inquisitively kept staring below the stage ledge "To find Kukla's feet." For years I've wanted to know, too, what goes on below the stage level.

Dragon Ollie went very Spanish — even threatened to get a mantilla and join Greco's company. The same show had Beulah Witch dancing the Castle Walk with Paul Pupp-enschnagel. The smartness of the simulated gait was achieved better with Tillstrom's two hands than many ballroom dancers do.

Peter Birch manages to keep the score better than ever as choreographer and dancer on the Jane Froman Show (NBC-Thursdays). The numbers are very casual. On June 2 *What Lola Wants* was sweet rather than tempestuous. All Lola wanted was a sweet June wedding. On June 9th Birch and two girls did *Tea for Two* in routine soft shoe manner.

Though not visible in our latitudes, our Canadian cousins saw *The Rose Adagio* on Canadian Broadcasting Company's network on May 26. Ruth Ann Koesun danced with John Kriza, Scott Douglas, Fernand Nault and Leo Duggan. The reports they brought back about consideration given the artists re orchestra rehearsals, costuming, etc. made their colleagues green with envy. *THE END*

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REVIEWS

BY DORIS HERING

Bhanumati and Company
May 11, 1955
92nd Street "Y"

The gentle, playful aspects of Hindu dance were emphasized by Bhanumati and her Company. This had partly to do with Bhanumati's choice of material, but principally with her personal dancing style.

She is a small, dainty creature, whose dynamic range remains for the most part on a middle key. She prefers the so-called feminine aspects of Hindu dance — the relaxed, side-curving hipline: the soft shoulders — even when these are not suited to a particular dance. As a result, her *Jathiswaram* in Bharatanatya style seemed curiously tame and lacking in thrust and extension in its gestures. And the *Natanam Atinar*, with its repeated returns to the pose of Shiva Nataraj, missed the strong dramatic quality and the contrasts between stillness and motion that were inherent in the strophic choreography. Most effective was her mischievous portrayal of a little boy at play in *Ball Dance*.

The general level of the concert was considerably diminished by Bhanamati's Company of earnest but ungifted amateurs. The only group dance in which they appeared to any effect was *The Rhythm of the Boats*, where, bathed in a blue light, they simulated the formalized rowing figures of an ancient frieze.

To Yo Za (The Theatre of the Far East)
May 14, 1955
Henry Street Playhouse

The To Yo Za group consisting of Petra Chan, Forrest Coggan, and Jarrett Green, has amassed a collection of fabulous oriental costumes — Japanese, Chinese, Cambodian, Balinese, and Indian. And they display the costumes in tasteful capsule versions of traditional works like the Japanese Night Watch Dance, the Chinese Story of General Wang and his Favorite, a Balinese Exorcism, and an Indian Puja.

The only ingredient missing to make their concert an ideal primer of Asian dance and culture was their lack of technical authority. They nicely approximate the general outlines of the various idioms. But they ignore the dynamic core. Everything they did seemed soft, lacking in body tone and rhythmic acuity. Theirs was the western-electic approach to oriental dance that has grown inadequate since the post-war influx of many native practitioners.

The secondary details of lighting and recorded narration were artful and mood-making.

(*continued on page* 81)

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CONCERNING THE "OTHER NAME"

BY JAMES LYONS

A survey of The Ballet Theatre's musical repertory on discs, continued from last month.

The music for *The Combat* is, of course, essentially the same that is heard at New York City Center as *The Duel*. Its composer, the young Italian, Raffaello de Banfield, was most recently in the news for his opera in English, *Lord Byron's Love Letter*, which was unsuccessfully premiered in New Orleans last January. His ballet score was written in 1953. Stylistically, Banfield's pedigree is decidedly mixed, but few contemporaries can be so agreeably eclectic. If his music lacks a sharply defined personality, the better for balletic purposes. Still, its lush mingling of Puccini and Respighi with Impressionist coloration makes for easy listening. (Capitol LP P-8278, with Antheil's *The Capital of the World*)

Uusually the music of Morton Gould is described as "slick." That it certainly is, because practically nobody these days knows as much about orchestration. But slickness does not, in Gould's case, mean superficiality. His *Fall River Legend*, completed in 1948, is an early example of the preoccupation with clinical psychology that has become an accepted approach to composing for dance, or to dance itself, for that matter. (Columbia LP ML-4616, with the Gottschalk-Kay *Cakewalk* suite) Gould's *Interplay* was written in 1943 for a radio broadcast; its title then was *American Concertette*. Unlike *Fall River Legend* it has no programmatic overtones beyond the balletic implications that inhere in the give and take of concerto form. (Epic LP LC-3021, with his *Spirituals for Orchestra*).

Leonard Bernstein's *Fancy Free* was his first adventure in dance, just as it introduced Jerome Robbins as a choreographer. The music was completed in 1944. Its topical popularity — sailors on shore leave were everywhere in those days — has outlasted many another more ambitious work, including the highly successful musical (*On the Town*) that grew out of the ballet. The reasons are easy enough to isolate. The *Fancy Free* score is chock full of catchy rhythms, brash tunes and button-bright flashes of musical humor. (Capitol LP P-8196, with Copland's *Rodeo*)

The oldest ballet in the repertory is *La Fille Mal Gardée*. Music is by Johann Wilhelm Hertel (1727-1789), a rather obscure German composer whose friendship with a theatrical historian led to an astonishing amount of now forgotten incidental music for various dramatic works. Hertel's style may be described euphemistically as characteristic

(*continued on page* 52)

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Report from Europe

by RUTH SOBOTKA

Bob Sugarman

On April 1, the New York City Ballet left for a three month tour of Europe. We present here a report of its first month in Europe, as seen through the eyes of a member of the company. Miss Sobotka, seen above with mandolin, is also the designer of the costumes for Jerome Robbins' "The Cage."

APRIL 1: We took off at 7:00 P.M., two hours late, because Betty Cage (the company's Executive Secretary) had lost her passport, and we had to hold the plane until an emergency one was issued and taxied out to Idlewild Airport. We landed in Gander that evening and the London airport the next morning, just in time for a "typical English lunch," served by waiters who looked like bit players in a J. Arthur Rank movie. From London we were loaded into two smaller planes to Nice, where we arrived at 8:00 P.M.

We had a few children on the plane — Andre Eglevsky's little daughter, Maria; little Richard Thomas (son of Barbara Fallis and Dick Thomas); and Jan and Jimmy Fiorato (offspring of our conductor, Hugo Fiorato). They are all close in age, so they got along well and had a marvelous time all over the plane.

APRIL 2: Yura Bardiguine (Patricia Wilde's husband), one of the two assistant stage managers, had organized a "pool" on the plane. For a dollar we could gamble on the exact arrival time in Nice. It was won jointly by Jillana and Ronny Colton.

From Nice we were put into another bus and driven to Monte Carlo, a half hour away. It was a beautiful ride, even in the darkness. We drove along the lower "corniche," which is a winding highway along the ocean. At the right, a little below, one sees the ocean, and at the left the mountains rise quite steeply, with houses, villas, and luxurious hotels pasted up against them in the most surprising way.

We passed the Monte Carlo Casino, which looks terribly chic, and almost unreal, with its flamboyant architecture and the formal gardens with their carefully designed flowerbeds and meticulously trimmed and shaped palms and mock oranges and huge cactuses of all shapes and sizes lit up by spotlights ingeniously concealed behind bushes and on the tops of palm trees.

We were let off the bus in front of the hotel where most of us had reservations. There, waiting for the company, were three Italian stagehands, two of whom had been with us on the last two tours. It was quite a reunion, with twenty people shouting in English, Italian, and French.

APRIL 3: Up at 9:00 for a long walk along the Cote d'Azur. Our theatre cases, which are transported by the company, had not yet arrived, hence no practice clothes and no rehearsal. We had tea in a little bar across the street from the hotel and were waited on by a man who introduced himself. "I am Pierrot," he said. "And if you want anything, you must only call me. I love the ballet, and I am a good friend of all the dancers in all the companies that play here."

It was quite true. Later on, when he took us to a nice and inexpensive restaurant for dinner, he told us that he even takes class three times a week. He introduced us to his friend, Kenneth Gillespie of the Festival Ballet. After dinner, Kenneth showed us all around the center of Monte Carlo and gave us important information like where to have breakfast, where the coffee is terrible, and how to use a short cut to the theatre dressing rooms.

The theatre, which is in the same building with the Casino and with the cabaret, presents a very orderly appearance from the outside. But on the inside it is a real labyrinth of halls, steps and hundreds of doors that all look alike. To go from the rehearsal studio to the dressing rooms, one walks up and downstairs and along hallways with at least sixteen right and left turns, for about five minutes. During this time one passes the varied landscape of boiler rooms, the lunchroom of the cabaret staff, a grand marble staircase leading to a gold encrusted hall with a red velvet rug and crystal chandeliers, the cloakroom of the private gambling rooms, the anteroom of the stagehands' lavatory, and the backstage lounge for the musicians. Like Ariadne, one should have a long ball of string to attach in the dressing room and unravel en route, in order to return to one's clothing.

APRIL 8: Our practice clothes finally arrived, and we've been rehearsing for the last few days. The stage is very raked (sloped), but the floor is quite good, except for some metal buttons about an inch in diameter which hold down strips of wood that fit into slots running parallel with the footlights. These slots, which are found on most European stages, allow the scenery to appear or disappear instantaneously.

This evening we went to Monaco, where the Prince lives, to watch an Easter parade. On the street in front of the church, we met a priest accompanied by three American sailors. "Where are you people from? I am from Wilmington, Delaware," he said. It turned out that he had been in Monaco for several years as the personal chaplain to the Prince.

APRIL 9: We opened this evening with *Serenade, Sylvia Pas de Deux, Fanfare,* and *Western Symphony*. The biggest success seemed to be *Western Symphony*, but perhaps it was only because it was the last that people applauded it more. The audience is rather cold, but Pierrot, the friendly waiter, assures us that everyone likes us, judging from the after-theatre conversation of the people in his restaurant. The tickets are quite expensive, and so I suppose it is only the extreme "noblesse" of our audience (and its size — there are only 480 seats in this house) that keeps it from being more audibly pleased.

The intermissions are terribly long here because, since the Casino is in the same building, people gamble during the intermissions, and they have difficulty tearing themselves away from the roulette tables. We are further delayed by a nine o'clock curtain, so that we rarely leave the theatre before 11:30 or midnight.

Then we go to eat. This usually involves a search for a place that still serves hot food at that late hour. We get home about 1:00 A.M. Then we wash our tights and opera lengths; maybe write a letter; and by the time we get to sleep, it is perhaps two in the morning. The next day at 10:30 or 11:00 Mr. Balanchine gives an hour-and-a-half class, then rehearsal. Strangely enough, I am less apt to be sleepy here than in New York, where I get more sleep. Perhaps that is only because this place is so beautiful and warm, with sunshine all day.

APRIL 12: The reviews we got here were mostly good. One of them referred to *Western Symphony* as the "Texan Prince Igor." This morning some of us volunteered to appear in

(*continued on page* 72)

dance MAGAZINE

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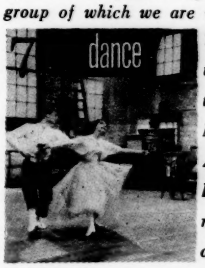
IN THIS ISSUE

8 Calendar of Events
9 Looking at TV — *Ann Barzel*
10 Reviews
11 Concerning The "Other Name" — *James Lyons*
12 Report from Europe — *Ruth Sobotka*
14 Another link in the History of "Giselle" — *Intro by John Martin; Photos by Herb Flatow*
22 American Dance—A "Growing Up": Review — *Doris Hering*
28 Gene Nelson, Agnes de Mille and "Oklahoma!" — *Arthur Knight*
32 Royal Danish Ballet, 1955: Review — *Mary Clarke*
36 Here and There: Pictures
38 Four Hundred "Internationalists" — *Doris Hering*
41 Tea with Mr. Onoe — *Irena Kankova*
42 Rehearsal Centre: Conclusion — *Flatow-Duval*
46 Brief Biography: Jillana — *Freyman-Goodman*
48 Young Dancer Pictures from Everywhere
50 Very Young Dancer Cut-Out — *Illus. by Arline Thomson*
60 Basic Ballet Barre Exercises: Relevés — *Thalia Mara*
64 Consultation Corner: Television Make-Up: Part II — *Toni Holmstock*
66 Tap Dancing: Pull-Backs — *Paul Draper*
70 Suggested Modern Dance Examination for Teachers

on the cover...

The rehearsal photo, made in the dance studio of the Metropolitan Opera House, is one of a group of which we are very proud (pp 14-21).



They are the Herb Flatow photos taken during the preparation for the May 1st performance of Alicia Markova and Erik Bruhn in "Giselle" — a rare and exclusive record of history in the making.

Camera Fans —

join the contest fun

Photography enthusiasts have already begun to submit exciting pictures to DANCE Magazine & Fred Astaire Dance Photography Contest—the first major contest of its kind ever to be held. Have you tried your hand yet?

Dance is the perfect camera subject, and the range is enormous. The contest judges are looking for photos of all phases of dance—ballet, modern dance, folk dance, square dance, ballroom, tap and exhibition dance. There are endless possibilities from the glamour of performance shots to the human interest of rehearsals or class work. And amateurs are as welcome as professionals.

Studios throughout the country are cooperating with photographers for this important competition. If you yourself are not a shutterbug, pass the word on to a camera-minded friend. Send us a self-addressed envelope and your request and we will gladly send you a copy of the Contest Rules. Time is getting short—entries must be in by October 15th.

JOIN THE PHOTO CONTEST

Another Link In the History of "Giselle"

Alicia Markova and Erik Bruhn met for two two-hour rehearsals in preparation for their May 1st performance of "Giselle." Erik Bruhn was Markova's tenth Albrecht. Markova was Bruhn's very first Giselle, and he was understandably enthralled at the opportunity of having the traditions and nuances of the role passed on to him by so great an artist.

A new date for ballet historians to write in red letters is May 1, 1955. At a matinee by The Ballet Theatre at the Metropolitan Opera House on that day, Erik Bruhn, rising young premier danseur of the Royal Danish Ballet, danced the role of Albrecht in *Giselle* for the first time, and with Alicia Markova not only in the title role, but also as his mentor and sponsor.

Quite aware of the implications of the situation, both intellectually and emotionally, Miss Markova in effect was handing on to the coming generation a tradition of which she has become the unique custodian in our time. This is the tradition of the nineteenth century Romantic Ballet, as exemplified in the only work from that rich period that has been performed continuously since its creation.

True to the accepted impracticality of ballet usage, its choreography, of course, was never written down by its creator, though, to be sure, the music to which it was danced was carefully notated by the composer and duly published. From generation to generation, then, *Giselle* has been passed along only by personal transfer, but never so pointedly so as on this occasion. Those who were present at this May Day performance found themselves actually assisting at something very like a ritual, and only the most insensitive could have been unaware of it, for it created an atmosphere of its own.

The greatness and the immortality of *Giselle* must rest entirely upon the preservation and the constant vitalization of its tradition, for there is nothing tangible remaining from its first presentation at the Paris Opéra in 1841. We can read about Coralli's choreography and the dancing of Carlotta Grisi and Lucien Petipa, but whether so much as a single step of it remains to us there is no earthly way of knowing. Even at the Opéra itself there is no unbroken line of descent, for the Opéra's present version comes down through its own archives but by way of Russia and back through Diaghilev and Serge Lifar.

Indeed, all the versions we know today have been channeled through the Imperial Russian Ballet, which undoubtedly altered and sometimes completely remade the ballets it imported from the West, but at least kept them alive as no other organization has done. Miss Markova learned it from Nicholas Sergeyev, former régisseur in St. Petersburg, who first staged it for the Vic-Wells Ballet in London when she was its leading dancer. On this same version Anton Dolin based his production for The Ballet Theatre in 1940, and when George Balanchine restaged it for the same company some six years later it was from first-hand Imperial Ballet precedents that he worked.

Though Mr. Bruhn has never danced in *Giselle* in Copenhagen, the version he is accustomed to seeing presented by the company there is likewise based on Russian models. Harald Lander learned it in Russia in the 1920s and introduced it into the Danish repertoire for the first time when he became ballet master in the 1930s.

What with all these transmutations covering a hundred and fourteen years, with ballet masters of various nations and artistic predilections, with many Albrechts and countless Giselles, all adding their personal touches, it is manifestly impossible ever to reconstruct the authentic, definitive *Giselle*. Quite conceivably, indeed, we might not like it if it were so reconstructed, for as times change perspectives also alter. What is far more important is that the essential tradition of *Giselle* be perpetuated, and that is a delicate matter.

In our time no ballerina besides Miss Markova has evinced such an innate understanding of the Romantic period, with its nostalgia for medieval mysticism as an antidote to eighteenth century rationalism, and its concern with the conflicts between fragile, spiritual maidens and their sensual, earthy lovers as symbols of the moral struggle between soul and body. No subject can more easily be made to seem foolish to our contemporary eyes, yet when its true values are set forth within a framework of its own time and thought, none can be more touching or more universal.

Perhaps because both Miss Markova and Mr. Bruhn were awake to the importance of carrying forward this concept of a unique masterpiece, their first performance of it together, though without adequate rehearsal or official fanfare, took on historic dimensions. Indeed, even if the original choreography had been written down in exact notation, this would still have been an historic moment, for there will never be a method of writing down such aesthetic intangibles as were here involved.

JOHN MARTIN

(over)

captions by LYDIA JOEL . . . rehearsal photos by HERB FLATOW

Giselle in Rehearsal

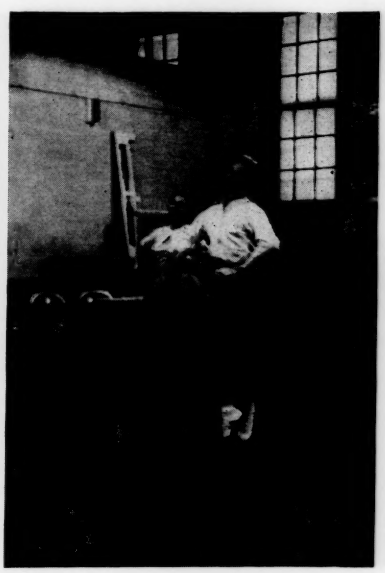
On the afternoon of Tuesday, April 26, Markova and Bruhn met in the large, sixth floor studio of the Metropolitan Opera House at 39th St. and Broadway, N.Y.C. With Mary Levine at the piano, they worked on all those sequences in Act I when Albrecht and Giselle appear together. Opposite, center left: Miss Markova explains that according to tradition Albrecht stands when he swears his love rather than kneels, as is currently popular. That way is preferable, she explains, as it then becomes more logical for Giselle to reach up and pull his hand down when, through a presentiment, the peasant girl feels it improper for Albrecht to make a holy oath of his love for her. Although she does not yet know that he is of royal blood and destined to marry another, a delicate sentiment makes her choose a simpler test — the plucking of the petals of a daisy (opposite, center right).

"Erik", she says, "had no difficulty in accepting what I could tell him about his role and Albrecht's relationship to Giselle. Because of his rich traditional background we speak the same language. He is altogether sincere in his approach to the Romantic style; he doesn't think the little pantomimic speeches are simple or foolish. He believes in them, as I do."

It was evident in rehearsal that the two were finely atuned as a performing duo. Says Markova, "I feel that Giselle is a different girl every time I perform with a different Albrecht. Giselle loves the particular boy who is dancing the role of Albrecht and, to a large extent, reflects his attitude toward her" . . . "One can only pass on the mechanics, the details and the idea of a role. But the filling-in of the feeling must be personal to each dancer."

Below center: Miss Markova explains about the "piqué balloné" she does with Albrecht in the Waltz of Act I. "It is", she says, "a nineteenth century effect — more delicate than the more open "balloné" customarily used in its place today." In the Romantic era the feet were literally supposed to "twinkle," and the neat flick of the toe on the floor in the "piqué balloné" helps to give just that effect — one of many tiny details that create the atmosphere of a performance.

(over)



Giselle in Rehearsal

On Friday, the 29th, the dancers met again. Erik Bruhn meanwhile had discussed his variations briefly with Anton Dolin (who was busy preparing to return to England). He had also spent some time with régisseur Dmitri Romanoff, sketching in the stage spacing with villainous Hilarion, the vengeful Wilis and other members of the ballet who are on stage at the same time as Albrecht.

It is startling to consider Erik Bruhn's brief introduction to his first lead performance in this ballet as compared with Alicia Markova, who first studied her role with Nicholas Sergeyev and the Vic-Wells Ballet. For six weeks, six hours a day, she worked constantly before her initial appearance as Giselle on what she remembers as "a foggy night, January 1, 1934." (She would have danced it four years earlier had Diaghilev not died before he could fulfill his promise to her.)

Conductor Joseph Levine (opposite page, upper corner with score in his lap) and Fernand Nault, acting as assistant to the régisseur, were present during the entire Friday rehearsal. Tempos were set according to Miss Markova's version. Together the dancers rehearsed the floating, ethereal passages in which the dead Giselle, now a shadow, a Wili, appears before Albrecht in the moonlit graveyard where he has come to mourn her. Markova explained that although Act II is often considered "abstract white ballet," there really are not any pure dance passages in the sections between the two principals — that they are all part of the story of the love, even after death, between the peasant girl and the aristocrat. When, for instance, he follows her across the stage (opposite lower left) he is not just doing ballet steps. He is attempting to reach out for Giselle while she lures him on, despite his growing fatigue, Giselle wills him to live, contrary to the decree of the Queen of the Wilis. She knows that if she can keep him alive until dawn his life will be spared.

Other members of the cast appeared for brief rehearsals of sections where soloists and members of the corps de ballet are on stage together. Above right, a thoughtful moment while Nancy Unger (as Giselle's mother), Markova and Fernand Nault straighten out a point of action.

Limited as was rehearsal time, few details were missed. With passionate intensity an accent was examined, the meaning of a gesture explored.

(over)

photos by Bertram Litt

Giselle in Performance

The May 1st performance of Erik Bruhn had many points of difference with that of The Ballet Theatre's great leading dancer, Igor Youskevitch, in the same role. Act I ended, for instance with Bruhn's tender embrace of the dead Giselle (above center) as opposed to the version in which Albrecht stands by in horror while Giselle dies in the arms of her mother.

Erik Bruhn said afterwards, "When I came offstage for the last time and walked in a daze to my dressing room, I suddenly began to get frightened. I had been so involved during the performance that when I tried to remember what I had done, I found I could remember nothing, and I was mortified that I might have done dreadful things and been all wrong."

But he was not all wrong. The audience, the critics, and his partner-mentor all agree that Erik Bruhn's first Albrecht was a memorable experience, largely because it had its own magic and, in addition, because it was clear that yet another link in the perpetuation of a great classic tradition had been forged.

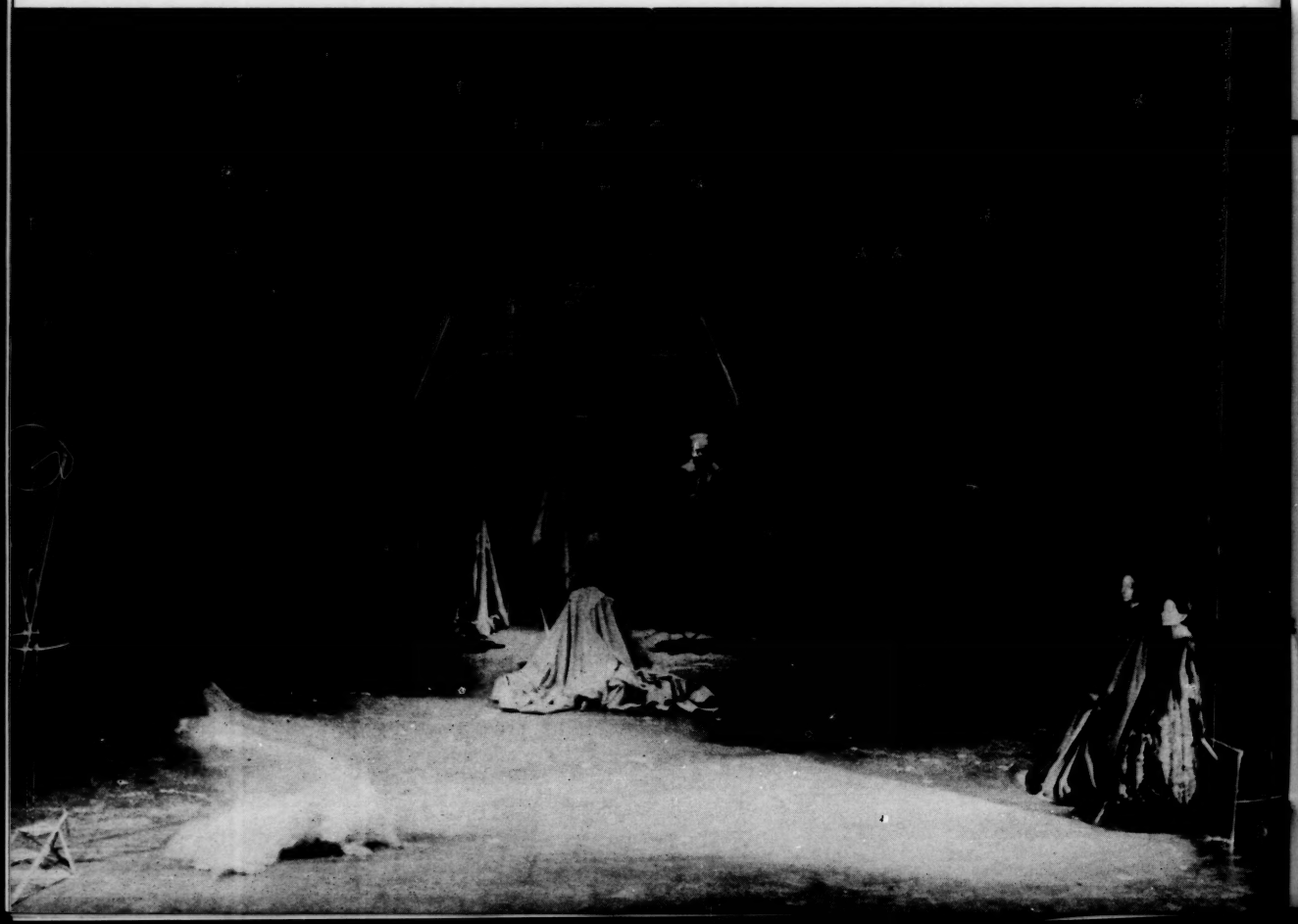
Opposite: performance
photo by Fred Fehl

AMERICAN DANCE a "growing up"

The B. de Rothschild Foundation combines some of today's outstanding modern dancers in a provocative season at the ANTA Theatre.

by DORIS HERING

Martha Graham's "Seraphic Dialogue," a dance-pageant based upon the life of St. Joan. The unusual metal decor is by Isamu Noguchi.



We Americans are indeed a strange lot. We have given birth to one of the world's great art movements — the modern or non-classic dance. And we pretend to be proud of it. But when it comes to a sustained season of modern dance, we depend upon the generosity of an idealistic French lady, Bethsabee de Rothschild.

Two years ago, Mrs. de Rothschild sponsored a series of performances. And from May 3 through 22 of this year she again presented a season of American dance, this time at the ANTA Theatre.

Most modern dance seasons are so brief that it is difficult for dancers and audiences to develop any kind of true perspective. And we are especially grateful for having had the opportunity to do so.

One might take exception to some of the dancers and choreographers who were included under the guise of "American Dance." And one might wish for some who were not. But these are temporary considerations easily swept before a larger picture that took shape as the concerts progressed. The modern dance is in the process of growing up.

For some observers this was a sad thing to see. They longed for the "good old days" when the modern dance was a "cause" — when its very essence was that of struggle — when the fight was being waged for a new, anti-balletic form to convey the subjective content. This kind of struggle, the two-pronged fight integral to the birth of any new art movement, seems to be changing in emphasis. The fundamental crusade can now be separated out from the superficial ones.

As one watched the forty-five works by thirteen choreographers on this series, it was apparent that each choreographer is certainly individual in his choice of subject matter and in his point of view. But individual dance vocabularies have become flexible to a point where an interchange of dancers in the season would have been entirely possible and interesting. In some cases it did actually happen. Mary Hinkson was a leading dancer in both the John Butler and Martha Graham Companies. Pearl Lang danced in Martha Graham's Company and headed a group of her own. Joan Skinner danced with John Butler and with Valerie Bettis. And one could easily have visualized the members of Martha Graham's Company doing a fine job of Anna Sokolow's *Rooms* or even performing in some of Doris Humphrey's works (unheard-of thought even a decade ago!).

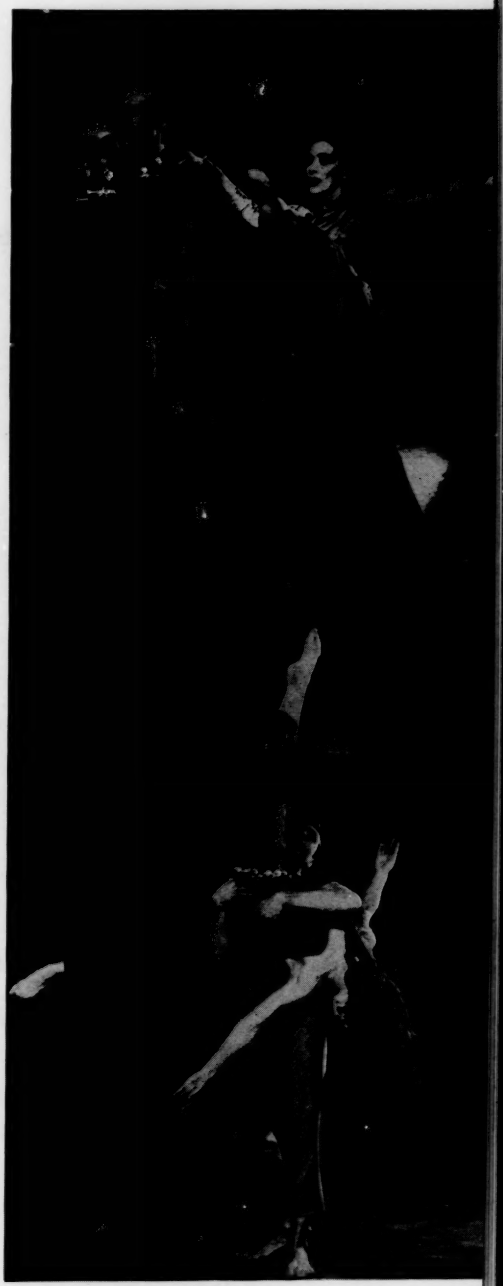
What does all of this prove? From a practical point of view it proves that the modern dance is now sufficiently developed to function in a repertory situation where several choreographers make use of a central company. That would relieve a pressing economic problem.

But more important, the air has been cleared. We can now see what is creative vitality and what is merely movement innovation. No longer must we be dazzled by a turned-in hip, a contracted pelvis, or a flat-footed jump. We are free to separate the technique crusade from the creative reality.

The American Dance season indicated this to us more clearly than ever before. We are glad to have seen the performances. And more important, we look forward to the coming decade in modern dance. It may well prove to be a time of great fruition, when the energy of "breaking away" can be diverted to the energy of creating.

As it was only fitting, the performances were dominated by the two titans, Martha Graham and Doris Humphrey. Miss Graham presented ten works, of which three were new or partially new. Miss Humphrey contributed eight works, all performed by the José Limón Company.

The writer, Alberto Moravia, once said that all great authors have one fundamental theme which they choose early in life and keep studying with



Bill Lewis

Two of the most radiant dances in the Graham repertoire. Top: "Appalachian Spring" with Miss Graham and Stuart Hodes. Bottom: Pearl Lang and Robert Cohan in "Diversion of Angels."

Radford Bascome

In her violent new solo, "The Golden Round," Valerie Bettis made her first concert appearance in six years.

ever-deepening insight. The same can be said of Doris Humphrey. Her works on the series covered a time span of twenty years. Although each piece was a self-contained entity, all were joined by a recurring awareness of human isolation. *Variations and Conclusion* from *New Dance* made a strong statement about the individual's dependence upon the group. The glorious *Lament for Ignacio Sanchez Mejias* philosophized upon the isolation of the human being in the face of death. *Ruins and Visions* commented upon the folly of human beings barricading themselves from each other. And *Felipe el Loco* pointed up the tragedy of ostracism. Even in the radiantly affirmative *Day on Earth*, choreographed of the very fabric of human inter-dependence, there was a solitary figure at the end — a lone child bearing a hope for the future in her frail body.

The dramatic tension in Doris Humphrey's works comes from juxtaposing this negative theme with a positive philosophy. To give expression to this antithesis, she has evolved a movement style based upon balance and counter-balance; upon the contrast of negative and positive elements in the distribution of body weight; and upon the excitement inherent in fall-and-recovery or lunge-and-retract.

The works of Martha Graham are not nearly so consistent. They are motivated more by the caprice of passion and less by a fundamental philosophy. She rarely combines the positive and negative in a single work. Works like *Cave of the Heart* and *Night Journey* have the black negativism of tragedy. Works like *Appalachian Spring* and *Diversion of Angels* are almost militantly-affirmative. But it is an affirmation shadowed with churning rebellion.

This latter strain motivates Miss Graham's movement style. The breath-catching percussiveness; the tension even in moments of repose; the pushing hipline and sharply swooping leg; the head turned up like a figure-of-mourning in a Kathe Kollwitz lithograph — all these are present in the moments of fulfillment and the moments of tragedy. They are Martha Graham.

In her new work, *Ardent Song*, which had its American premiere on May 3, Miss Graham

turned the wheel full tilt to her Denishawn origin. In Denishawn there was a conscious attempt to synthesize Oriental and Western dance idioms. An eager eclecticism resulted. But in *Ardent Song* all the qualities of the Orient were given a fresh vessel in Miss Graham's own dance language.

What an audacious work it is! And what a feast for the eyes! Its opening moment has the stillness and obliviousness of Oriental worship. Four men and three women sit in a stony V-shape before a high red-draped figure. As the music, composed by Alan Hovhaness, cooly combines flutes and drums, they shift to their knees and back to sitting. The men open their arms, and the women face them, kneeling and bending backward. The red drapery falls to reveal two female figures. One of them joins the man who is without a partner. And the other descends for a solo. She is Aphrodite (Patricia Birsh).

Slim, encased in a tube of stretchy cloth, and bearing a symbolic conch, she casts her spell over the couples. The couples rise and run off, while the goddess curves and spirals through her solo. The men return, and in what turns out to be a repeated motif throughout the dance, they lift her in worship. The music swells, and the goddess is returned to her platform. The men pick up the ends of the red cloth and bear her off.

Four figures (Mary Hinkson, Linda Margolies, Matt Turney, and Alice Uchida) swathed in purple drapery, shuffle on. They unwind slowly and sit in a solemn frieze. The tiny, fierce figure of the Cyprian snake goddess (Helen McGehee) seethes onto the stage. She makes low lunges toward the floor; twists into falls; darts about on her knees. She picks up her glittering serpent and holds it with arms out stiff like the celebrated statue of a Minoan snake goddess.

The group-of-mourning rewinds in the drapery and presses forward on turned-in hips. The men return to lift the goddess. She slithers down to the floor and runs off. The men exit, jumping.

Dawn (Pearl Lang), the white clad harem girl, slips on and then disappears. The men lead on two diagonal shafts of blue drapery. Dawn is unfolded in one shaft. The men release her, and she stamps repeatedly on the ground and springs into wide circular leaps. She claps frenetically, then straddles the crossed moonbeams upstage. The restless couples settle. And the cycle of night is fulfilled.

Ardent Song is a work of rare sophistication, with the most abstract of material — the cosmic cycle, the female cycle, and the orbit of love — interwoven with subtlety and opulence.

Wisely, Miss Graham reworked her former solo, *Saint Joan* and made it into a group work. Called *Seraphic Dialogue*, it was a shimmering pageant of religious ecstasy.

The work had the visual aliveness of sunlight through a cathedral window. The quality was set by Isamu Noguchi's gossamer metal structure (see photograph) suggesting a stained glass window, a prie-dieu, and a funeral pyre.

The ritual that ensued had the elegance of theatre and the poignant simplicity of faith. Linda Margolies, as a kind of over-all symbol of Joan, performed an introductory solo, joined the sections that were to follow, and danced an eloquent coda. Despite an injured back, Miss Margolies actually made her role blossom further with each repetition.

Gracing the window were the "voices" of Joan — St. Michael (Bertram Ross), St. Catherine (Lillian Biersteker), and St. Margaret (Ellen van der Hoeven). As the life of the Maid unfolded they participated quietly in her earthly doings. After Miss Margolies' opening solo, three manifestations of Joan took their places against the prie-dieu. Each in turn left the perch, gave her brilliantly colored cape to the ministering female saints, and performed an episode in Joan's life.

Patricia Birsh as the Maid, was all fleetness and flicker. Mary Hinkson as the Warrior, achieved a warmly heroic style in her wide jumps and lunges with back leg extended. Matt Turney who followed her as the Martyr, has grown greatly as a dancer. Her portrayal of the final tribulation was tender and deeply concentrated. As she embraced the pyre, St. Michael descended from his throne for a solo punctuated with calling gestures.

The three Joans left in stately recessional, and Miss Margolies, clad in purple and gold, climbed into the window to be enfolded in Michael's arms. The lady saints gently closed the shining gates of heaven behind her.

Martha Graham's *Theatre for a Voyage* was drastically revised for its appearance on this

(*over*)

Zachary Freyman

Janet Collins' new solo, "Bird of Paradise," is part of a suite in preparation for her fall tour.

series. And during the three weeks it was further revised. But it never really came alive.

The voyage depicted was the rudderless one of self-centered emotional experimentation. Miss Graham, clad in red, was framed by three young males (Robert Cohan, Stuart Hodes, and Bertram Ross). They scrambled about a bed-form. Each had his own solo. They lifted the lady atop a doorway and then caught her as she plunged upon them. Like an ensnared creature from whom insight is withheld, she tried each man and ended seated on the bed leaning against the leg of Bertram Ross, standing behind her.

Although it portrayed the fluidity of human contact, the dance had a curiously static quality. And it did not draw the line between literal reality and theatre reality.

Because she tampered with it, *Every Soul is a Circus* proved to be the least successful of Miss Graham's revivals. She changed (and kept changing) the costumes. And worse, she changed some of her solos, injecting brittle bits of spoofing that merely diverted one from the bright simplicity of the original work.

This seems to be Miss Graham's year for costume tampering. In *Cave of the Heart* she added a liberal dose of sequins to her costume. Since her dancing and acting are as electrifying as ever, she really doesn't need these superficial eye-catchers.

As a whole, *Cave of the Heart* lost some of its original excitement because Helen McGehee as Creon's daughter and Robert Cohan as Jason do not have the dramatic stature to form counter-tensions to Miss Graham as the embattled Medea. Both Mr. Cohan and Miss McGehee have developed fantastic techniques. In his solo with its archaically placed legs and snapping spine, Mr. Cohan was a tower of strength. And Miss McGehee is enormously agile. But both dancers turn their emotional gaze inward, instead of making contact with the audience.

Other works from the Graham repertoire were *Night Journey* and *Deaths and Entrances*, both of which lacked some of their old magic because Miss Graham has trained her present company in a style that she herself does not use. *Appalachian Spring* was as radiant as ever, with Miss Graham the embodiment of tremulous youth and with Matt Turney and Stuart Hodes especially effective as the Pioneering Woman and the Husbandman.

The José Limón Company was as highly polished as ever, but it lacked somewhat in emotional freshness. A season of touring may have had something to do with this. The Company's most exciting offering was Mr. Limón's *The Traitor*.

It is a work of great nobility (for a complete description see Oct. 1954 issue) and audacity — the audacity that stems from humility. Because he feels so deeply about the story of Jesus and Judas, Mr. Limón has been able to elicit great emotional intensity from his all-male group. And Lucas Hoving as Jesus has now penetrated his role so that it weaves through the writhing, sculptural

Ernest Braun

The B. de Rothschild Foundation invited Ann Halprin from the West Coast to perform two solos. One of them, "The Prophetess," is pictured.

Herb Flatow

Pearl Lang (center) leads her company in the finale of "And Joy is My Witness."

Richard Aved

Stern New England preacher, John Butler, exhorts his not-so-stern company in "Thre Promenades with the Lord."

Right: In the usual order, Pauline Koner, Lucas Hoving, José Limón, and Betty Jones in M Limón's contemporary classic, "The Moor's Pavane."

Jack Mitche

group formations like a high-sung song. The work was given an atmosphere of velvety chiaroscuro by Jean Rosenthal's lighting of Paul Trautvetter's stately arches.

As we watched Doris Humphrey's *Ruins and Visions,* with its wonderful yet tragic interplay of realities, we suddenly came to the realization of what keeps this work from being totally realized and a definitive statement on the relationship of the artist to society. Miss Humphrey has fully rounded out all of her characters except the artist. She introduces him in a tawdry little play-within-a-play and then expects him to descend from his stage and guide the other characters to a level of mutual understanding. We have always thought that José Limón was unsuited to the role of the Actor. But actually he has not been given a clear concept with which to work. Pauline Koner was most moving as the over-protective mother, and Michael Hollander was an interesting addition as the Newsboy.

In *Day on Earth,* Miss Humphrey has given Mr. Limón such a true role that he seems to grow in it every time he dances it. Of all the Humphrey works, this quartet for Mr. Limón, Letitia Ide, Ruth Currier, and little Nancy Spanier received the most inspired performance.

We looked forward eagerly to the revival of Miss Humphrey's *Lament for Ignacio Sanchez Mejías.* But we were disappointed. For Pauline Koner has been cast in the pivotal role of the Figure of a Woman. The part requires an actress who can move, not a dancer who can act. In addition, Miss Koner lacks the requisite physical stature and vocal sonority.

The Limón Company was also seen in Doris Humphrey's *Mozart Fantasy and Fugues* the *Variations and Conclusion* from *New Dance, Felipe el Loco, Ritmo Jondo,* and *Night Spell.* Mr. Limón's *The Moor's Pavane* was also a season highlight.

Pauline Koner had two solos of her own devising. One of them, *Angelica,* was a premiere. Based upon an idea by Abner Dean and using a Handel score, it concerned an angel who decides to sacrifice her angelic virtue and find a man. The man, made of balloons, does not pay attention to her, and so she punishes him by pricking him into oblivion — with the exception of his head, which she takes back to heaven to pierce at leisure. Because it lacked point of view, the dance turned out to be a fairly grim attempt at humor. It was as usual, impeccably danced.

Pearl Lang's choreographic style has often been described as closely influenced by that of Martha Graham. But as we watched her glowing new group work *"And Joy is My Witness",* we realized that this kind of comparison is quite sketchy. Although Miss Lang makes ample use of the Graham contracting torso and centripetal hip spiral these are not the base of her style. She is essentially a musical choreographer, whose dance phrases are moulded with the sweep of music. This was evident in *"And Joy is My Witness."*

Based on the Bach "Toccata, Adagio, and Fugue in C Major," the work is an expression of taut, deep-contained joy. In its opening section the men emerge bold and strong and the women weave about them with circular enfolding arms. There is a racing feeling as they trace the counterpoint of the music. Finally they drop to the floor, leaning on their elbows, with their torsoes tightly sucked up.

Out of this feeling comes Miss Lang's solo. She enters upstage and assumes the same position as the group. The music is calmer, more introspective, as she curves expansively in high extensions and hypnotic side lifts. It is dancing of unparalleled elegance and spatial exactitude. She returns to the position on the floor.

Two dancers enter and unwind her purple head-and-shoulder covering. Then begin a series of simple, direct dance statements that reach a climax with the men bounding into the air and the women leaping through their midst. As the music soars, the dancers take to the floor in the original theme movement — leaning on elbows, bodies pulled up. The dance ends in silence, with the company slowly lifting their arms.

We should have liked to see *"And Joy is My Witness"* performed by a more homogeneous company, one that was closer to Miss Lang's own elegant, attenuated style.

Miss Lang's older group work, *Rites,* has changed somewhat in focus since it was first done. The ritualistic quality has given way to a warmer, more human immediacy, especially in Miss Lang's own dancing.

(*continued on page* 58)

how a conflict in styles became a happy combination

GENE NELSON, AGNES DE MILLE AND "OKLAHOMA!"

by ARTHUR KNIGHT

As if *Oklahoma!* hadn't already broken enough records and established enough precedents, the whole fabulous chain reaction seems destined to get underway again with the July release of the six million dollar movie version of Rodgers & Hammerstein's lilting ode to their favorite state. Photographed in Todd-AO, the newest and hugest of big screen processes, it is directed by Academy Award winner Fred Zinnemann (his first musical) and supervised by R & H themselves. Among its glories it features solo dancing by Gene Nelson and several ballets led by Bambi Linn and James Mitchell, with choreography by Agnes de Mille.

Miss de Mille, as everyone knows by now, has some fairly definite notions about dance. Her works for ballet companies and for Broadway are famed.

Above: Choreographer Agnes de Mille straightens out a few points with Nelson during a brief spell between "takes."

Left: Gene Nelson, as Will Parker. chases a loving "goon girl" away in the course of the song and dance in which he explains Kansas City to his cowboy friends.

Her dances for the original Broadway production of *Oklahoma!* twelve years ago are generally credited with being the turning point of musical comedy dance — the point that started a revolution in our theatrical dance style and has helped evolve the unique form of the contemporary American musical.

Gene Nelson, her featured dancer for the film, is an amiable, athletic young man with his own ideas on film dancing, who has developed a personal style with far more of the gym about it than of either ballet or modern dance. He has also been accustomed, in previous films for Warners and Universal, to work out his own routines. What might have produced a disastrous head-on clash of personalities, however, quickly resolved itself instead into a particularly neat demonstration of the kind of artistic collaboration necessary to the production of a motion picture.

Nelson, who had been cast for the role of Will Parker by the R & H office, first met his choreographer on the MGM lot in Hollywood about three weeks before shooting was to begin, in June of 1954. "Somehow," he recalls, "I seem to have been the only person in America who hadn't seen *Oklahoma!* on the stage. I had no idea of what Miss de Mille's dances looked like." It soon turned out that they were even. Miss de Mille had never seen Nelson in the movies. They spent their first afternoon in her office talking, over coffee, about the character of Will Parker — a brash, bragging cowhand who had just won a roping contest in far-off Kansas City. Nelson had a working knowledge of rope tricks and suggested that he might incorporate some roping business into the part. He also gave Miss de Mille an impromptu demonstration of his dancing style.

"Nelson," she said, "What you'll have to remember is that the dancing of Will Parker wouldn't be at all like Gene Nelson's."

This constituted a problem. Nelson, who speaks of his father as a "frustrated acrobat," had been trained in acrobatics since he was eight. At fourteen he began learning tap. He toured the Fanchon & Marco circuit, studied some modern dance, worked with Bert Privale in ballet and learned other forms of theatrical dance with Nick Castle. He has danced in ice shows and organized some spectacularly energetic routines for himself in such Warner musicals as *Tea for Two* and *She's Working Her Way Through College*. He considers his work with Gower Champion in Broadway's *Lend an Ear* of utmost importance in his recent development since it was from Gower that he learned for the first time that dance, in addition to steps, could have dramatic and emotional line. But none of all his training seemed especially pertinent to the character of Will Parker. A Western hick like Will would be unlikely to do any ballet, tap, modern *or* acrobatic dancing.

Nelson and Miss de Mille worked together every day for three weeks, aiming to evolve a dance style that would not only be natural for Will but would also help build the characterization through his dancing. Will makes his first appearance at the railroad station, just getting in from Kansas City. It is here that he sings his song about the wonders of big city buildings, plumbing and burleycues — "they've gone about as fur as they kin go" — then goes into his dance. As Lee Dixon performed it in the original stage show, it emerged as sort of a clod-hopping jig. Both Nelson and Miss de Mille wanted to do more with it. They wanted to use the dance to explain immediately to the audience precisely the kind of guy Will Parker was. During the daily rehearsals in the studio Nelson would bring in ideas, tricks, new steps that he had worked out with his assistant Maurice Kelly (who had played Will Parker for almost three years on the stage). Miss de Mille discussed, suggested, rejected and approved.

(over)

Raimonda Orselli

Miss de Mille's eight year old son Jonathan played one of the children in the cast and frequently was seen happily listening to his mother while she read to him in moments when she was not needed on the set. He is seen above receiving her stage directions about the next scene.

Gene Nelson during a rest period was, as usual, polishing up his rope tricks.

Gradually, the general outlines of the dance grew clearer, the decisions set of what action should accompany what music. It was to begin when Will, finishing his song, seized Aunt Eller (Charlotte Greenwood) in his arms and whirled her about, the impetus of the whirl leading directly into the number. Props, obviously, would involve the things you might expect to find on a station platform — crates of animals, trunks, loading ramp. Each suggested its own bit of business. "We even had the idea," Nelson said, "to use Oscar Hammerstein as the station master, and have his loading and unloading operations interrupted every time I ran up the ramp. That stayed in until only about a week before the actual shooting."

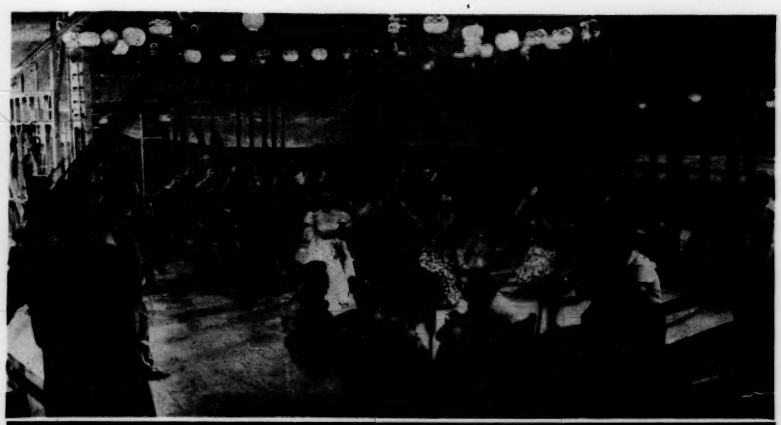
There would also be people on the platform — neighbors, cowboys who had come down to greet the returning champion, some young girls (described as "the goon girls") there to hero-worship. He was completely delighted when, at the end of their first week of rehearsals together, Agnes de Mille invited him to help in the selection of the six men who would dance the cowboy roles. "She wanted men who could do my kind of dancing as well as regular ballet," he recalls, "and she asked me to help test them." He was even more impressed when, after the sextet had been selected, Miss de Mille proceeded to invent separate and distinct characterizations for each of them. "She has the greatest quality of bringing out dramatically all shades of emotion, developing them from little things within the ballet itself," he declared "She's a master — and one of the finest directors I've ever worked with."

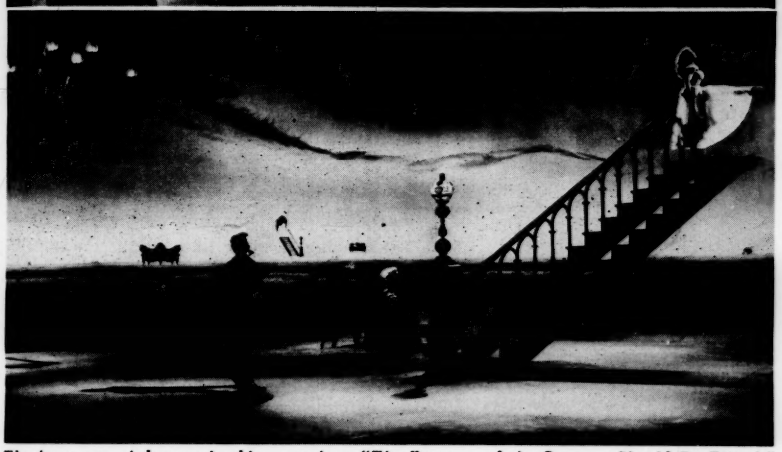
He cited as an example Miss de Mille's search for a typical, natural cowboy pose that she could use as a *motif* throughout her ballets. Nelson, who suffers from a trick back, often rests himself by squatting on his heels. Suddenly one afternoon she noticed him doing it. "That's it!" she cried, "That's just the way cowboys relax!" And Nelson's squat evolved into a key position for her male dancers.

The chorus assembled, they began to develop the ensemble patterns. The men, it was decided, might very well ask Will about Kansas City, and Will — completely in character — could demonstrate his answers, using the train platform, and finally the top of the train, as his stage. The men would disbelieve, and Will would be swept to new heights of persuasiveness. So much so that finally the train would get under way without his even being aware of it, and the final section of the dance would take place atop the moving cars. "That moving train bit was my idea," says Nelson, obviously relishing the memory of his trickiest, most hazardous moment in the entire film. The prop department, incidentally, had furnished a handsome six-car train made up of various types of turn-of-the-century rolling stock. For dance timing purposes, two of the flat cars were finally eliminated — a rare instance of form rather impressively triumphing over substance.

The company continued rehearsals on the M-G-M lot until word was received that the corn in Nogales, Arizona — the location selected for *Oklahoma's* exterior shooting — was actually "high as an elephant's eye." "It was sixteen feet tall," stated Mr. Nelson, somewhat less poetically, "and every stalk grown especially for the picture. Oscar Hammerstein said it was as high as the eye of an elephant standing on another elephant."

Another week of rehearsal in Nogales preceded the actual shooting, with Nelson polishing up his rope routines at every possible moment. The first sequence to be scheduled, was Will Parker's arrival at the station — a tremendous scene designed to show off the Todd-AO camera to its best advantage. As Aunt Eller drives her surrey in from





The front row of dancers in this scene from "The Farmer and the Cowman Should Be Friends" number, are, left to right: Marc Platt, Virginia Bosler, Gene Nelson and Lizanne Truex. Conferring around the Todd-AO camera in the foreground are Director Fred Zinnemann, Cinematographer Robert Surtees, and Miss de Mille.

In the film version of the famous dream ballet, Laurey (Bambi Linn) runs up a staircase to escape the advances of Jud (Rod Steiger), only to find that the staircase leads nowhere. According to latest reports the dream ballet now is about twelve minutes long.

the right, the train arrives on the left, while on beyond the camera seems to survey the greater part of Arizona. "The whole thing was supposed to be shot in three days," Nelson recalls, "but along about 11:30 on the first morning, way out over the mountains some fifteen miles away, we saw dark clouds starting to form. Before long we learned they meant no more shooting for that day." The daily flash floods resulting from those dark clouds on the horizon doubled the shooting time and often imperilled the lives of the crew.

Shooting in Todd-AO, apparently, is not essentially different from shooting in any other process, except that it takes in more geography. The dance sequences were photographed in the customary movie fashion, in fairly short takes to be edited together later on. What did complicate the shooting in *Oklahoma!*, however, was the fact that every scene had to be done twice, once for the big camera, then once again for a Cinema Scope "protection print," to be used only if war — or some similar catastrophe — prevents theatre owners from installing the necessary wide-frame Todd-AO equipment.

During the weeks of preparation for Will Parker's song and dance entrance, director Zinnemann — along with Rodgers and Hammerstein — had looked in frequently on the rehearsals, offering suggestions and an occasional alteration. As a result, when the scene finally went before the camera, very few last-minute changes were necessary. Even so, it took a full week to shoot. A full week of shooting, more than four weeks of rehearsal — and four minutes on the screen! But everyone — producers, director, choreographer and dancer — had worked together to distill into that four minutes the essence of *Oklahoma!*, to make of it a sequence as fresh, as original and as memorable in its own right as the musical that astonished and delighted Broadway a dozen years ago.

THE END

The Danish Ballet's May 19 world premiere of Frederick Ashton's three-act "Romeo and Juliet," music by Prokofiev, was eminently successful. Left, Mona Vangsaa as Juliet with Lord and Lady Capulet (Ole Paul Hansen and Tove Liels), and Fredbjorn Bjornsson as Tybalt in the background.

THE ROYAL DANISH BALLET FESTIVAL: 1955

By MARY CLARKE

The Royal Danish Ballet which has continued quietly in Copenhagen for nearly two hundred years, enjoying periods of great importance and success and surviving intervening periods of degeneration and decline, has now entered for the first time an era of international prestige.

The 1955 annual ballet festival was inaugurated on May 19th with the first performance of Frederick Ashton's *Romeo and Juliet*, a three-act ballet to Prokofiev's music which the English choreographer has made specially for the Danish Ballet. The event, and the subsequent programs offered in the course of the Festival, attracted dance critics from all over the world. No such international assembly of critics is found anywhere else in the world for such a concentrated study of a ballet company's repertoire.

These annual festivals were inaugurated in 1950 when the Danes invited a group of English dance critics to watch a week's performances of ballet in the Royal Theatre of Copenhagen. The critics came home starry-eyed. They had seen ballets of the Romantic period of the nineteenth century preserved carefully in every detail; they had seen mimes and character dancers of unparalleled brilliance; stage magic that worked easily and was entirely convincing; children and older dancers used on the stage with complete naturalness; and a company of male dancers among whom Erik Bruhn was reckoned as just another soloist.

The modern Danish works were not at all to the taste of the visitors, however, and there were many comments that some different teaching would be necessary if the girls of the company were to develop a lyrical style suitable for the interpretation of ballets by the major international choreographers of today.

The Danes, with remarkable open-mindedness and perseverance, have worked since that time to improve their modern repertoire — mostly by inviting guest choreographers — and to leaven the 'Bournonville' style of their female dancers by engaging Vera Volkova as principal teacher.

The progress has been astonishing. Four years ago it would have been impossible to imagine the Danish girls dancing a work like Balanchine's *Concerto Barocco;* it would have been full of coy and pretty mannerisms, delightful in the Bournonville ballets, disastrous in Balanchine. Now, however, the Danes can show a corps de ballet capable of attacking this neo-classical choreography in the right style and comparable in quality to the corps de ballet of the Grand Ballet du Marquis de Cuevas or even the New York City Ballet.

The repertory has been strengthened with Lichine's *Graduation Ball* (which the Danes perform to perfection), Balanchine's *Symphony in C, Concerto Barocco* and *Night Shadow*, and now Ashton's *Romeo and Juliet*.

These new achievements are to be applauded but the new abilities must not be allowed to submerge the old style or obliterate the unique Danish flavour of the Royal Danish Ballet. The Danes are well aware of the beauty and value of their old repertoire but they are sometimes sidetracked by fears of being thought 'provincial' or old-fashioned

and they long to be smart, chic and up-to-date. One can only plead with them, again and again, to cherish their Bournonville repertoire and their Danish traditions *as well as* widening their horizons. We love them because they are Danish and because they have something unique in the ballet world to offer. An inferior copy of a Russian, American, English or French ballet company will be of no interest to anyone.

Ideally, of course, one would like to welcome the appearance at the 1955 festival of a genuinely successful new work by a Danish choreographer but, alas, the new ballets by native choreographers which were shown were nothing to get excited about. Ashton's *Romeo and Juliet*, on the other hand, was a complete triumph and a very special pleasure for English visitors was to see how England's master choreographer had made use of the old traditions and the new talents of the Danish company. Perhaps his example will show Danish choreographers the way.

Romeo and Juliet received a deserved ovation after its first performance. The King and Queen of Denmark led the applause and at the conclusion of the ballet the usual 'no curtains' rule was waived while Ashton was recalled again and again. In the wings the Danish dancers applauded him, on stage the Ballet Master presented him with a giant bouquet, out front the audience cheered, and suddenly in the orchestra pit a spontaneous fanfare struck up in Ashton's honour. The next day the Danish press devoted a large amount of space to the new production and comments were full of enthusiasm.

Ashton followed Shakespeare's play closely and succeeded in creating his finest full-length ballet to date. The music and story of *Romeo and Juliet* are stronger and more emotional than *Cinderella*, more likely to inspire Ashton (who is always at his best when dealing with human loves, joys and sorrows) than *Cinderella* or the artificial *Sylvia* One would expect him to handle the love scenes beautifully and to create wonderfully tender and lyrical *pas de deux*. The surprise in Copenhagen, however, was his masterly treatment of the other elements of the story. In places

(over)

Above: Backstage, Ashton congratulates leading dancers Mona Vangsaa and 20 year old Henning Kronstam after the premiere of "Romeo and Juliet." Henning has not yet been given the title of "solo dancer" at Copenhagen's Royal Danish Theatre (top), but critical reception to this performance has placed him in the company's front rank. Right: Leading mime Gerda Karstens as the witch in "La Sylphide," first produced in Denmark in 1836.

Photos by H. J. Mydtskov

Above left: Kirsten Petersen, Kjeld Noack and Ruth Andersen in "Concerto Barocco." At left: Margrethe Schanne and Henning Kronstam in Balanchine's "Night Shadow." Above: Viveca Segerskog with Niels Bjorn Larsen and Jorn Madsen (extreme left) in "Capricious Lucinda", contemporary tribute to Vicenzo Galeotti

— the street scene, the Ball of the Capulets — one felt he might have made more use of the company and introduced characters of age and variety, such as the Danes portray so well, but otherwise very little criticism could be raised. The fights are superbly handled. The music is exciting and descriptive and Ashton has followed it with his usual sensitivity, making brilliant contrast between the different quarrels and exchanges.

There are moments of pure poetry — Juliet leaning her cheek upon her hand as she stands on her balcony, Romeo lifting her drugged body from the tomb in the hope that she will resume the love dance of their last meeting — and there are also passages of lively humour such as the little scene of the Nurse with her cheeky page. The characters of Mercutio and Tybalt are brilliantly suggested, brilliantly played. Mercutio, gay and untroubled, enchanted by every pretty face, comes to his death through his hot temper and after the fatal thrust from Tybalt expresses his passionate rebellion against death in an episode that completely echoes the great cry 'A plague on both your houses.' Tybalt's character comes from the frequent references to him in the play as 'Prince of Cats,' 'dark King of Cats.' Black, fierce and ruthless, he has a feline grace and the vicious pounce of a cat jumping to the kill.

Peter Rice (who worked with Ashton earlier in the year on *Rinaldo and Armida*) decorated the ballet simply and effectively. The setting consisted of soft grey curtains with a patterned edge; at the back of the stage a wide raised platform served equally for Juliet's balcony or the terrace in a Verona square. The costumes were ideally suited for dancing and delicate in colour. Particularly lovely were the soft floating dresses of the ladies at the ball, executed in dark red Japanese silk.

Two distinct casts were planned for the ballet (an innovation in Denmark, where until recently an artist kept his important roles exclusively as long as he could dance them). Mona Vangsaa, most lyrical of all the Danish dancers, with the quiet nobility of a ballerina, suggested delicately the development of Juliet's character, from happy child to passionate, tormented woman. Young Henning Kronstam was the most romantic of Romeos. Later it is planned that Kirsten Petersen and Erik Bruhn will appear in these roles, but one does not envy either of them the assignment of following such sensitive artists. Frank Schaufuss, a dancer of tremendous strength and dark manliness was a brilliant Mercutio but Stanley Williams, at the second performance, was less successful. The two Tybalts were entirely different, each fine in his own way. Niels Bjorn Larsen, the older man, gave a strong, fierce performance — essentially that of a mime — which to me was the more Shakespearian. Fredbjorn Bjornsson's Tybalt was essentially that of a dancer; light and swift, with the soft tread and the taunting insolence of a cat tormenting a mouse. Another outstanding performance was given by Inga Gotha as the Nurse at the second performance.

Only two performances were given of *Romeo and Juliet*. The ballet will not be seen again until the Danish Ballet goes to the Edinburgh Festival at the end of August.

We have already spoken of *Concerto Barocco* and the good work of the corps de ballet. The other Balanchine work new to the company this year was *Night Shadow*, ideally suited to the talents of the Danish dancers. Attention to detail means that all the tiny divertissements are impeccably danced and the general *mise-en-scène* is faultless. Only the setting and costumes, by the French artist Delfau, seemed a little too chi-chi for the Danes. Margrethe Schanne as the Sleepwalker, Henning Kronstam as the Poet, Mona Vangsaa as the Coquette and, especially, Borge Ralov as the Baron were all excellent. In the tiny part of a Harlequin a young dancer named Ole Fatum gave a performance of remarkable liveliness and wit.

The new Danish ballets shown were *Capricious Lucinda* by the company's Ballet Master, Niels Bjorn Larsen, and *Behind the Curtain* by Fredbjorn Bjornsson, who is one of the company's most engaging dancers. The first had an interesting score by the Danish composer Jorgen Jersild and a promising idea (it showed the old Danish ballet master Vincenzo Galeotti finding inspiration for a ballet while on his travels and then returning home to create the ballet) but was confused in composition and virtually destroyed by ugly and unsuitable costumes and settings for the central section, the longest part of what seemed a very long ballet. *Behind the Curtain* should have been tried out at some kind of experimental evening and then forgotten forever. It was unfair to a totally inexperienced choreographer to subject his first effort to the glare of an international festival.

We forgave these two disappointments, however, on account of the beautiful staging and presentation of the Bournonville ballets *La Sylphide*, and *Napoli*, of the merry, villagey Danish *Coppelia* and the magnificent *Petrouchka* in which Borge Ralov gave his now customary inspired performance.

The dancers had had a hard season, with many new ballet productions and heavy commitments in various plays and operas at the Royal Theatre. Nevertheless they seemed in excellent form and gave many memorable performances. Besides those already mentioned, bouquets must be awarded to Margrethe Schanne for *La Sylphide* and her gaiety in *Napoli*, to Mona Vangsaa for her *Black Swan* and lyrical second movement in *Symphony in C*, to her husband Frank Schaufuss for the best performance in *Chopiniana* (*Les Sylphides*) which this writer has ever seen, to Fredbjorn Bjornsson for absolutely everything except his own ballet, and to Inge Sand, inimitable in *Coppelia* and *Graduation Ball*. Erik Bruhn returned too late to dance in many ballets, and appeared only in *La Sylphide* (as James), the third movement of *Symphony in C* and *Black Swan*. His *Black Swan* was inevitably a sensation but even more impressive was the quiet modesty with which he attuned his performances in the other ballets to the mood and requirements of the whole. Here was no conquering hero returning from American triumphs with condescension but a true artist of the theatre, using his unique gifts in the proper way as an integral part of a complete production. His intelligence and sincerity of purpose are perhaps the greatest future assets of the Royal Danish Ballet.

THE END

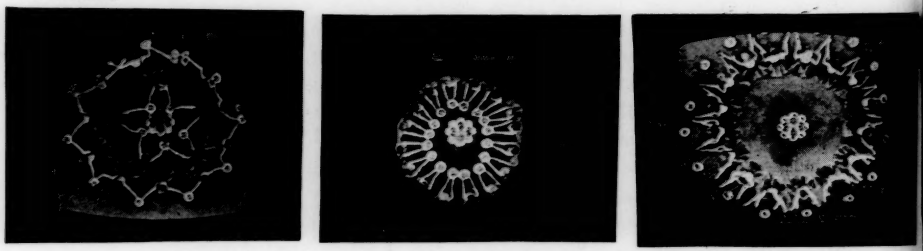
HERE AND THERE

Beata Bergstrom

Birgit Akesson, Swedish choreographer and concert performer, will make her fir American appearance at Jacob's Pillow during the week of August 3rd. Consider a leading cultural force in her country, Miss Akesson has developed a highly i dividual and sculpturesque style.

Russian-French ballerina Ludmilla Tcherina, frequently seen in films and recently returned from Holly wood is shown above, with some of her strange and serpentine-like paint ings exhibited May 26-June 25 a the Gilberte Cournand Dance Li brary and Gallery at 20 Place Dauphin in Paris.

Harold **Robbins**

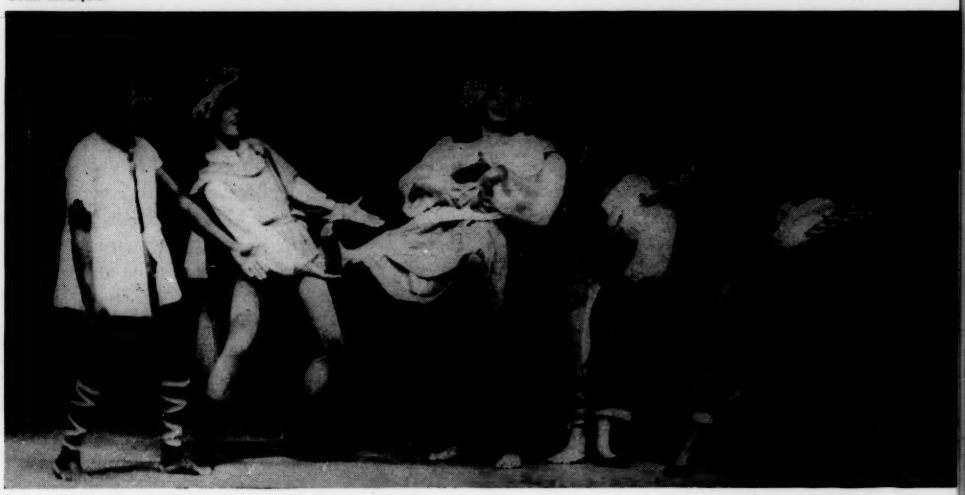


Photographer Harold Robbins suggests that these photos look more like pieces of costume jewelry than what they are — the June Taylor Dancers as he snapped them from the TV screen. This group of sixteen Saturday night regulars on the Jackie Gleason Show has made its reputation largely through its precision as seen in angle camera shots. A unit of sixteen June Taylor Dancers begins a six-week concert tou arranged by Jack Adams in the early fall and another sixteen are booked for regul CBS appearances next season on the new Tommy and Jimmy Dorsey TV Stage Sho

Jerry Dantzic

"Otherman — Or The Beginning of a New Nation," a new ballet-play by Armenian author William Saroyan, was the occasion for the collaboration of choreographer Jean Erdman and composer Alan Hovhaness for May 14 and 15 performances at Bard College, N. Y. where Miss Erdman heads the Dance Dept. The large cast of student dancers was headed by David Mirsky, Ronald Chase and Mona Millis (shown L. to R. in picture).

John Lindquist



Climaxing 25 years of dance activity in Boston, dancer-teacher-choreographer Jan Veen, Director of the Dance Dept. of the Boston Conservatory of Music, has produced the first choreographic version of "Carmina Burana." In association with Ruth Sandholm, he has presented a series of vital and successful performances to the 13th Century secular songs which German composer Carl Orff orchestrated recently. Mr. Veen's choreographic version, of which a sequence from The Tavern scene is shown above, had great variety and interest. The colorful costumes were designed by John Firkins and executed by Katrine Hooper.

Eleanor King, who heads the Univ. of Arkansas Dance Dept., sailed recently for Italy and France en route to the International Summer School and Dance Festival in London, where she will teach and dance. The photo shows Miss King in her solo "Odyssey" (or Perilous Foam) which she has performed in the magnificent auditorium on the handsome new U. of Ark. campus.

How the Boys' Athletic League uses folk dancing as a humanizing force for underprivileged adolescents.

FOUR HUNDRED "INTERNATIONALISTS"

by DORIS HERING

Last spring, in a huge ballroom in midtown Manhattan, four hundred adolescents rose to sing *The Star Spangled Banner*. And then, on a single chord, they joined hands in three concentric circles and swirled joyously in the *Fado Blanquita* of Portugal.

As they glided easily from one dance to the next — from the circling *Fado* to the straight lines of the Greek *Khiotikos* and the bobbing pairs of the *Tarantella Napolitana* — they seemed almost mesmerized, caught in a mood that made their differences in age and background disappear before the exhilaration of dancing together.

Strangely enough, these young people were performing in unison (and before an audience of seven hundred parents and friends) without having met before! The way in which this was accomplished is an amazing story of behind-the-scenes organization — one that in a sense encompasses the entire City of New York. Spearheading it is the Boys' Athletic League, a social welfare organization that sponsors athletics for underprivileged boys in various parts of the city.

About two years ago, two of the League's directors, Willard L. Kauth and George Mayers, were casting about for some large-scale activity that would appeal to boys and girls alike. Somebody suggested folk dancing.

The directors sounded out the local "Y's" and settlement houses under their jurisdiction and found enough interest to go ahead with plans for a Folk Dance Festival. They were unusually fortunate in obtaining Sally Ray as the director of the project. For Miss Ray has a broad background in folk dance, and she has the energy and drive and warmth to make a project of this magnitude take shape.

The first Folk Festival in May 1954 served principally to crystallize what *not* to do. And this year's Festival, with its four hundred perfectly disciplined participants, was indeed the happy fruition of the initial trial and error.

We asked Miss Ray to outline just how she set up the current Festival. The ground work began last fall when the Boys' Athletic League wrote to one hundred and twenty-five social agencies all over the city. Thirty-one responded saying they might be interested in organizing folk dance groups. Miss Ray personally contacted all of these, and the project shook down to twenty-two participating agencies.

Painstakingly and patiently, Miss Ray worked out hours with the groups so that she would be able to visit each one personally at least every two weeks. The intervening meetings were conducted by her assistant, Mrs. Syd Becker, and by the groups' own leaders. To bolster her work with each group, Miss Ray met with the leaders in a weekly workshop where she taught them the dances so that they could, in turn, rehearse with their groups. Several of the leaders have now become folk dance enthusiasts on their own.

Once she had her schedule set up, Miss Ray had, as she said, to "conquer" the groups. For some of the young people were so wild that they had, for the first few sessions, to be taught under lock and key. And even after they accepted the idea that folk dance might be fun, they had to be further convinced of the necessity to listen to instruction.

Others were so elated to be in a coeducational situation that they wanted to spend their whole time holding hands. And some came from such sorely underprivileged homes that they had to do arduous chores before they came to folk dance. They were so worn out that Miss Ray had to let them rest before they could begin to dance. One little girl, after she had practiced all season, was not allowed to be in the final Festival because her father, a severe old Greek gentleman, did not want her out of the home after dinner. No amount of persuasion and promises of chaperonage could sway him.

Each of the participating groups — and they were spread over all the boroughs and represented some of the city's

most difficult slum neighborhoods — was taught ten basic dances. And here again Miss Ray had to contend with a certain amount of inflexibility. For some of the young people who came from strong national backgrounds in their homes and neighborhoods, refused to perform dances alien to that background. For example, a group of youngsters of Irish extraction did not favor the idea of a Greek dance, and a Puerto Rican group could not see the value of an Israeli dance. But when they heard the strong rhythms and sprightly music of the various dances, they were quickly won over. And one by one the ten dances took their place in each repertoire.

The groups that were more ambitious and disciplined were then offered the opportunity to learn an eleventh dance that would be their own and that they would perform as a specialty at the Festival. Eight groups managed this feat. They were allowed to select the nationality they wished to represent, and almost invariably, they chose one related to their background. It made them especially proud to perform dances that would remind their parents of a foresaken homeland.

Each unit was also responsible for its own costuming. And some of them made delightful projects out of the idea. Twelve eleven-year-old girls at Bronx House selected a Swiss dance for their specialty. When Christmas came, a benefactor presented the girls with a $50.00 bond at one of the large department stores. They sat down and figured their budget very carefully. And with Miss Ray's help, they purchased little cotton footlets, which they dyed and decorated to simulate ballet shoes. They bought fabric and made their own skirts. Then one of the members discovered a bargain store where they could purchase blouses for $1.00 each, and so they allowed themselves this indulgence. When they were all finished with their outfits,

(*over*)

Quoting from a participant's thank-you note: "The dances were first class. The way the man from the UN talked about it, I felt we were doing something helpful to our wourld(sic)."

Photos by Paul Parker

Far left: Stuyvesant Community Center was represented by an Italian quadrille. Left: Arthur Price, President of the Boys' Athletic League, and Dance Directress Sally Ray take a bow. Below: members of Bronx House do a Swiss dance.

they had just enough money left to buy a communal manicuring set — something they had been wanting for a long time.

Another group of seventeen-year old boys, who were already meeting as a basketball team, wrote to Miss Ray on their own and asked if they could be in the Festival. She instructed them to find their own girls and meet with her on a certain night. When she arrived, there were eight tall, husky fellows with their eager partners all lined up and ready to go. They selected a German dance for their special project, and the girls sewed costumes for themselves and for the boys.

As the time for the Festival approached, there were two practical worries — how to transport the parents of children living in remoter parts of the city, and how to keep some of the "tough," badly disciplined children in order during the Festival. The Boys' Athletic League came to the transportation rescue with buses. And the unruly children were so impressed with the reality of performing that they became angelic as soon as they arrived in the vast reaches of Manhattan Center.

As the parents climbed from the buses and made their way to the balconies overlooking the ballroom floor, they were greeted by a heartwarming sight. Seated in groups around the floor were the young dancers all brightly and impeccably costumed. Sitting in the stage were five groups of guest professionals. Miss Ray included them in the performance to make it more colorful and to give the young participants the inspiration of seeing adults do folk dance. (Adolescents have to be convinced and re-convinced that what they are doing is really "grown-up.")

To begin the program, the young dancers stepped forward and formed three circles. Since they ranged from eleven to seventeen years of age, and there were more girls, the circles were carefully planned. The inner circle consisted of the younger couples. The next one was the older couples. And the outer circle was composed entirely of girls.

There was not a moment of prior rehearsal at Manhattan Center. At their local meetings, all the dancers had been thoroughly briefed as to where they would sit and stand. The only element of surprise was, in some cases, dancing with unfamiliar partners. And they loved this, for it presented new and challenging social opportunities. And like all young people, they were delighted to find themselves identified with a large group all doing the same thing.

Some of the individual groups were shy about performing their specialties. But as their enthusiastic letters (written during the week after the Festival) to Miss Ray proved, the shyness fell before the pride of having accomplished something special that belonged only to them.

To extend the folk dancing into its international aspect, Miss Ray arranged to have an official of the U.N. give an opening speech. And for the children who usually writhe at the idea of any kind of lecture, this turned out to be especially attractive. As one little girl wrote in a "thank you" note to Miss Ray, "The dances were first class. The way the man from the U.N. talked about it I felt we were doing something helpful to our wourld (*sic.*)."

No one can claim that folk dancing will make world citizens out of underprivileged children. But the liveliness, the freedom, and the socializing nature of folk dance has proved to be a rich experience for at least these four hundred. And if their enthusiasm is any indication, the Boys' Athletic League and Sally Ray will have to extend the scope of the Festival for next year.

THE END

A young Canadian dancer visits one of Japan's great Kabuki artists

TEA WITH MR. ONOE

by IRENA KANKOVA

I was very excited when I stood before Mr. Onoe's house in one of those narrow streets of Tokyo, with an invitation in my hand. Almost immediately after I knocked a servant opened the door. After I took off my shoes, he showed me the way silently. The house was so beautiful that it did not seem quite real I waited, kneeling, sitting on my feet.

When Mr. Onoe came we bowed to each other deeply, our faces almost touching the floor. As Mr. Onoe speaks only Japanese, his assistant Miss Kikusume, who was with him when he toured the United States last year as guest artist with the Azuma Kabuki company, acted as interpreter. I was instructed beforehand that I would be offered the guest seat of honor, which is the one that has its back toward the traditional flower arrangement. But, I was informed, I must refuse it three times before thankfully accepting.

After we were seated another silent servant brought us tea. I was there to interview Mr. Onoe, but suddenly the strangeness of my surroundings overcame me and I did not know where to start with my question about *Nihon Buyo,* the traditional art of Japanese dance . . .

I am looking at Mr. Onoe. I realize that the surroundings and his person are in perfect harmony. From the way he moves his noble head with its traditional braid, to the occasional gesture of his fine hands, he is grace itself. He is clad in a rich silk kimono and has the serene poise of an ancient priest. Yet, as I listen to his quiet voice and look into his eyes, I feel that he must be a humble man. I ask:

"Please, where, how, when, did the tradition of the art of Japanese dance begin?"

Its origin, I was informed, can be traced back to the age of mythology. The all-important goddess of sun had become offended and threw the whole world into darkness. Another clever goddess restored her good temper by performing *tagura,* a religious dance before the angry sun goddess. From this sacred *tagura,* has developed all of Japanese dance and drama (the latter consisting of Kabuki and Noh.) As centuries went by these three forms of art

(continued on page 69)

REHEARSAL CENTRE N. Y. C.

photos by HERB FLATOW

text by BETTY DUVAL

CONCLUSION

With this third and final visit to Rehearsal Centre, one of New York's busy studios which rent space for dance rehearsals and classes, the curtain closes on the mirror-lined cubicles which house the hopes and dreams and aspirations of the smalls and greats of show business.

At such a studio, even the non-professional must become imbued, if even just for the time limit of his visit, with the excitement of hard work.

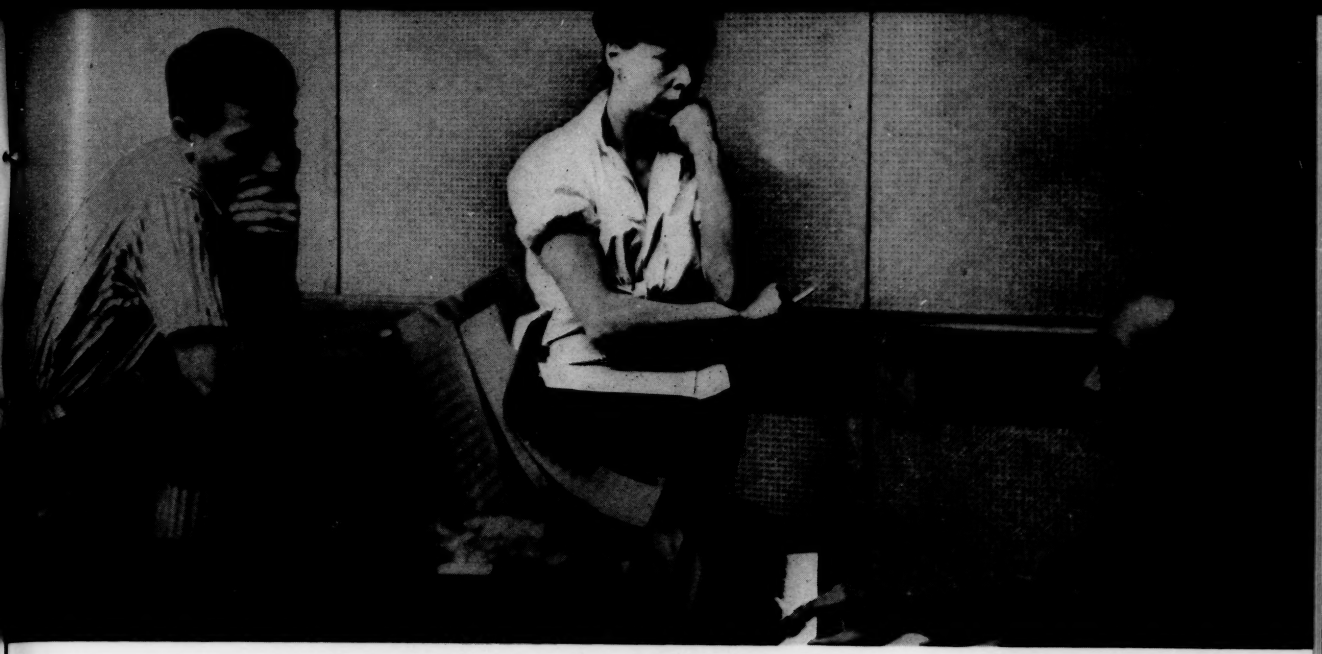
A visit to a rehearsal studio presents the most honest picture of what is happening today in show business. For here is the career which is said to be so glamorous, shown stripped of its trappings, offering aching muscles, empty stomachs and an endless vista of hard work yet which is one of the most personally rewarding of all professions.

Left: Barbara May and Larry Howard auditioned as soloists for New York's glittering nightclub, the Copacabana — but were hired as a team. Larry, currently in "Ankles Aweigh," is signed with Barbara for a fall TV show.
Above: Dance satirists Mata and Hari, who have just been signed again by Columbia Concerts for a sixteen week concert tour, are shown here rehearsing with a group for a "Toast of the Town" appearance.

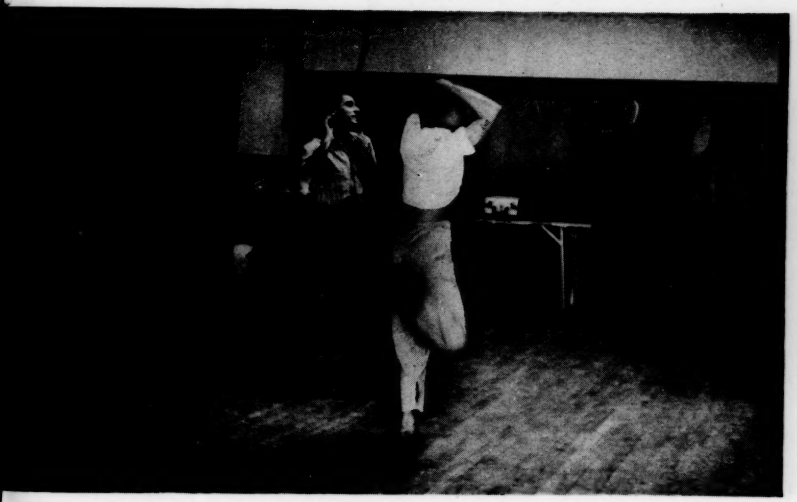
The Mello-Larks (left) and the Headliners (right) are two lively groups who are currently proving the theory that versatility is all-important. Although they are primarily singers, all of them have taken up dancing and work out their shows with a choreographer. Lee Sherman, shown with the Mello-Larks, gave them such spectacular choreography that their reviews at the Copacabana this spring eclipsed several name stars. The Headliners, whose act is choreographed by David Neuman were recently seen in the Buick "Glamorama."

(over)

Above: Dave Harris (foreground) is a busy teacher of classes in modern-jazz-ballet. A former ass't to Jon Gregory, he has also appeared regularly on the Kate Smith TV show.
Left: Bob Josias demonstrates for a pupil. A popular teacher and choreographer, who has been seen on B'way in "Finian's Rainbow" and the Jean Arthur company of "Peter Pan," Josias is currently busy choreographing numerous nightclub shows.



Rehearsal Centre



Above: The mobile face and expressive body of zany Carol Haney made her a star overnight in "Pajama Game." Before that, she worked for several years behind-the-scenes as Gene Kelly's assistant in Hollywood with MGM. Miss Haney rehearses here with Peter Gennaro and accompanist Luther Anderson for an appearance on "Toast of the Town" for which Gennaro did the choreography. He also choreographed the current B'way musical "Seventh Heaven."

THE END

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

JILLANA

Young Jillana's first performance was at a public school function when, immediately after her entrance, she tripped over the rosin on her toe slippers and fell flat on her face! Not exactly an auspicious beginning for a dancer who was to become the youngest and one of the most promising soloists of the New York City Ballet.

When Jill was four years old, her mother, who had wanted to be a dancer herself, enrolled her young daughter at Michael Bell's School in their home town of Hackensack, New Jersey. Jill studied tap dancing there for seven years. When during the last year she took some ballet, she decided that was what she preferred. After a year's private study with Emily Hadley Adams, Jill received a scholarship, the unusual terms of which stated that its duration extended "until a finished dancer is produced."

In 1947, when she was thirteen, Jill joined the New York City Ballet as a member of the corps de ballet. She remembers that her initial appearance was as the first girl in the second movement of *Symphony in C*. Her first solo role, at the age of sixteen, was as the Queen of Spades in *The Card Party*. When the company made its initial European tour in 1953, Jillana was elevated to the rank of soloist and as such, featured in *Cakewalk*, *Serenade* and *Symphony in C*. Now, as the company finishes its third European tour and heads back in July for a month of performances at Los Angeles' Greek Theatre, Jill is dancing in almost every ballet in the repertoire.

Her most recent solo is The Harp in *Fanfare,* and her present favorites are *Afternoon of a Faun* and *Serenade*.

An extremely photogenic young lady with dark hair, fair skin and bright blue eyes, she has made numerous television appearances. In addition to appearing in dancing commercials, she has been on *Your Show of Shows* and was a regular feature on Arlene Francis' *Home Show* three times a week for three months earlier this year. On this show, Jill played the daughter in the family and not only choreographed her own dance solos but also took part in the domestic activities featured on the program. She has also done fashion modeling.

Jill is a sports enthusiast, and between dance seasons enjoys skiing, skating, golf and bowling. At home she loves to cook.

She would like very much to dance the Sugar Plum Fairy in *Nutcracker,* and the Swan Queen in *Swan Lake* — and, one day, Giselle. She admires Maria Tallchief tremendously, and her own greatest aspiration is to be a ballerina. She is working hard at it.

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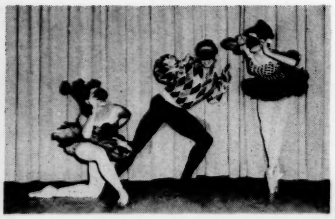

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1. *Joan Rosenberg and Linda Kosarin; students of Ruth Skaller, Flushing, L. I.*

2. *Benny Villanueva and Greta Monserrat, students of Roberta and Ricardo Cassell of Manila, Philippines.*

3. *Jane McMillan, Patty Lee Phipps, Gaile McDonald, Linda McElfresh, Betsy Carter, students of Betty Barretts and Erving Plummer of Ft. Lauderdale, Fla.*

4. *Lydia Dzambik, who studies at Eddie Fernandez' Flamenco School of Spanish Dance, Phoenix, Ariz.*

5. *Barbara Blum studies with Emmamae Horn in Houston, Tex.*

6. *Bud Kirwin, student of Marie Bollinger Vogt of Toledo, Ohio.*

7. *Becky Sherrill, Gwynn Wells, Elizabeth Stuart, students of Marion Tigniere, Charlotte, N. C.*

8. *Bonnie Sylvester of the American Ballet Academy in Newark, N. J.*

9. *Marina Anichkov, David Hardie and Sandra Roveta are students of Olga Ziceva of San Mateo, Calif.*

10. *Barbara Limon of the West Coast Dance Studio (Dir. Elizabeth Gellman) of Los Angeles.*

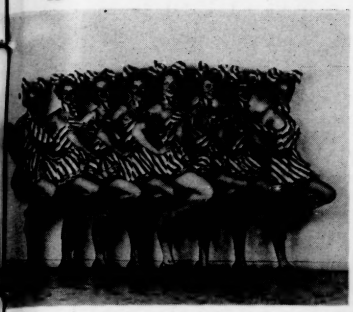
11. *Cheryl Spowall, competitor in the "City of Sydney Eisteddfod", of Sydney, Australia.*

12. *Emma Sanchez, a pupil of Mme. Fe Sala Villarica, Cebu City, Philippines.*

Note to Young Dancers: We are interrupting the Teen-Age Dance Company Series in order to bring you studio and recital photos of young dancers from many places. The Teen-Age Company Series will be resumed in the September issue.

Regina Woody

13



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13. Eight students of Shirley Keller's School in Grand Rapids, Mich.

14. Louise Lamont and Korean Grace Sims prepare for Eileen O'Connor's spring recital, N. Y. C.

15. Lynette Alaine, student of Carolyn Parks in San Francisco.

16. Cynthia Loewy, Toma Stone, Roberta Weiri and Elizabeth Pines study with Erika Iskot in Sunnyside, L. I.

17. Marilyn Metler and Barbara Blanchard of the Normadean Dance Studio, Klamath Falls, Ore.

18. Roxana Flores Prido, student of Del Carmen Guerra de Webber of Saltillo, Coah., Mexico.

19. Angela Keith, Concetta Maceo, Marsha Nance and Rosita Bloodworth study with Barbaralee Rankin of the Kotchelovsky School, Houston, Texas.

20. Marian Forman, Sandra Dietrich, Sharon Cohen and Sherry Sutton, students of Nina Tinova, N. Y. C.

21. Wendy Calley studies with Reuth James of Silver City, S. Dak.

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David Preston

BATON:—
Jack King
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INSTRUCTIONS FOR CUT OUT

Use your imagination and grease crayons in coloring the Sugar Plum Fairy and her costume.

Paste everything but costume, crown and bouquet on cardboard or heavy paper.

Cut out doll's body, legs, and arms following heavy outline. Cut away dotted lines, (which are only to show the positions that legs and arms can take.)

Cut slits in head and left hand where indicated.

Thread needle with short length of thread. Tie knot at end. Push needle through dot at top of right arm and through dot at right shoulder. Take needle off thread.

Thread needle with another short length of thread and tie knot at end. Push needle through dot at left shoulder, then through dot at top of left arm.

Tie the two threads together at back. Tie tightly.

Attach legs the same way, threading right leg dot over right hip dot and left hip dot over left leg dot.

Tie snugly.

Paste costume, crown, and bouquet on thin paper.

Cut out. Cut dotted lines on dress for arms to slip through. Fold tabs back on doll's waist.

Slip tab of crown through slit on doll's head.

Slip stem of bouquet through slit in doll's hand.

INVITATION

From now until October 1st we are accepting photographs of dance students for inclusion in our 1955 Young Dancer Christmas Tree. Teachers, mothers and students may make submissions. Photos must be of good quality and marked on the back with student's name, age, address, dance school and school's address. Portraits and non-dance photos are not acceptable. Photos are returnable only if accompanied by a stamped, self-addressed envelope.

very young dancer section
SUGAR PLUM FAIRY
LEFT ARM
LEFT LEG
RIGHT LEG
RIGHT ARM

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The Other Name

(*continued from page* 11)

of its period. If he could not be called in any way an innovator, however, he was assuredly a competent craftsman at the least, and his music is readily adaptable to balletic ends. (Not recorded)

Every concertgoer knows the scintillating *Classical Symphony* of Prokofiev, which is the music for *Gala Performance*. (RCA Victor LP LM-1215, with Rachmaninov's *Isle of the Dead*) The score dates from 1917, shortly after such hell-raising works as *Chout* and the *Scythian Suite*. Compared with them, the symphony is downright Haydnesque. Actually, of course, it is loaded with mocking satire, but the form is strictly classical and the writing throughout is translucent in the extreme, as if the composer had wanted to prove that he could obey all the rules if he felt like it. An even more deliberate conservatism pervades *Peter and the Wolf*, which was composed for a special concert in the Children's Theater at Moscow in 1936. Like the Britten *Young Person's Guide to the Orchestra*, which is used for New York City Ballet's *Fanfare*, Prokofiev's colorful music was designed to introduce youngsters to the various instruments of the symphonic ensemble. (RCA Victor LP LM-1761)

Not as old as *La Fille Mal Gardée* but even more beloved, is *Giselle*. The lovely music was composed expressly for the original 1841 production by Adolphe Charles Adam (1803-1856), an otherwise unremembered manufacturer of unremembered operas. The full score of *Giselle* is subject to sundry cuts, depending on the extent to which its substantial lengths are unfolded choreographically. Complete or not, it is self-effacing in performance insofar as it is tailored precisely to mirror the stage business. Unlike certain other scores in the repertory, however, it is effectively heard as music *per se*, so that the glories of the famous ballet do not, as they perforce do in the theater, detract from its unsuspected auditory appeal. Even out of content the music fairly breathes a balletic atmosphere, but you don't miss what you don't see and the listening itself suffices nicely. (London LP LL-869)

The music for *Jardin aux Lilas*, sometimes programmed simply *Lilac Garden*, is the melting *Poème* for violin and orchestra by Ernest Amédés Chausson. This composer had a unique way of conveying his passions ever so subtly. Perhaps the best word for his music would be "discreet." And yet there is no gainsaying the expressive power of it, and the *Poème*, which dates from 1896, undoubtedly is the most personal of his enduring works, surfeited as it is with sweet sadness and tender sentiment. (RCA Victor LP LM-7017, with the Conus *Violin Concerto in E Minor*)

Already stage music in its own right, the score for *Judgment of Paris* is taken from a larger work that everybody has heard, or heard about — *The Threepenny Opera*, Kurt Weill's 1928 modernization of the 18th century *Beggar's Opera* of John Gay. The Weill score, however, was almost completely origi-

nal, and Marc Blitzstein's recent re-working of it has left the music more or less intact despite changes in the libretto. There is no adequately describing the magic of this music without sentimental reference to its original dramatic context, which has nothing to do with its balletic implications. To say that it is characteristic of what you might have heard in a German night club during the twenties is a fair approximation of whole musical truth, but it does not do the music justice by any means. (MGM LP E-3121 contains essentially all of the score; MGM LP E-3905 is a representative instrumental sampling, coupled with Copland's *Music for the Theatre*)

Whether or not you pronounce it "mam'zelle," as The Ballet Theatre does, *Mlle. Angot* is one of the sauciest souvenirs of the old Parisian music hall style to survive the years. The score was derived by Mohaupt (I believe the German-American Richard Mohaupt) from the operetta, *La Fille de Mme. Angot*, which was completed in 1872 by the Offenbach disciple, Alexandre Charles Lecocq (1832-1918). In his own day Lecocq was an immensely popular composer, and this frothy smidgen of his abundant output leaves no doubt why. It's vaudeville reincarnate. (Columbia LP ML-4083, with Kabalevsky's *The Comedians*)

The *Pas de Quatre* in the current Ballet Theatre repertory is built around music by Cesare Pugni (1805-1870), an Italian composer and conductor who, like Riccardo Drigo after him, migrated to St. Petersburg and devoted the bulk of his creative effort thenceforth to the classical ballet. Pugni wrote an astonishing total of some three hundred ballet scores, not to mention ten operas and forty masses. Little of this prolific production has retained its once considerable hold on popular affections, so that Dolin's divertissement is a touching homage to one of the faded eminences of a great era in the balletic art. The music is, to put the best light on it, innocuous. The arrangement is by the British conductor Leighton Lucas. (Not recorded)

Stravinsky's *Petrouchka* is one of those rare scores — rare for any other composer, anyway — that has known nothing but success both in the theater and in the concert hall. Originally a *Konzertstück* for piano and orchestra, it was adapted and expanded for balletic use at the instigation of Diaghilev. The composer finished it in May of 1921 at Rome, shortly before his twenty-ninth birthday. Special musical interest attaches to *Petrouchka* because it was the first standard repertory piece to evidence polytonality — the combining of two or more keys. Actually the late Charles Ives had done this much earlier. But his music has not yet begun to reach the broader public except, ironically, by way of ballet (Balanchine's *Ivesiana*). In the meantime *Petrouchka* remains, as it ever has been, a vital and dazzling work that entirely deserves its fame. (London LP LL-130)

(*continued on page* 54)

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The Other Name

(*continued from page* 53)

As disclosed in the introductory paragraphs, the music for Pillar of Fire is Arnold Schonberg's *Verklarte Nacht* or "Transfigured Night," catalogued as *Opus* 4 and dating from 1899 when the composer was barely twenty-five. Originally the work was scored for string sextet. Schonberg subsequently added a double-bass part and made a few revisions in the interest of textural balance, but the score is most frequently heard nowadays in an augmented setting for full string orchestra. It is entirely non-atonal, unlike the bulk of Schonberg's later writing. In truth, its chromatic emotionalism is nothing if not Wagnerian (the *Liebestod* had been called *Verklarung*, or "Transfiguration," by Wagner himself). Whether or not Schonberg meant for his music to be literally descriptive, Richard Dehmel's poem *Weit und die Welt* presumably was its inspiration — a fragment is printed on the flyleaf of the score. Its content it not dissimilar to the argument of the ballet. The music is so patently erotic, however, that any programmatic details would seem to be superfluous. (RCA Victor LP LM-1739, with Vaughan Williams' *Fantasia*)

Tudor's *Romeo and Juliet* is mounted to no less than five works, although two or three of them are considerably abridged. All are by Frederick Delius (1862-1934), a vastly underrated composer who writings deserve far more attention. Those comprising the ballet score are, in this order, *Over the Hills and Far Away* (1895), *The Walk to the Paradise Garden* (1901), *Eventyr* (1917), the *Irmelin Prelude* (1930), and *Brigg Fair* (1907). Each of these pieces is characteristically sensuous, almost incandescent, in sound, with little or no reliance on any of the standard structural formulae. Blind for half of his life, Delius nevertheless was among the supreme nature-composers in music history, and in everything he wrote one can all but smell the outdoors and identify the season. Warm weather prevails, and the sub-tropical languor of Florida, where Delius spent the late 1880s, never is absent for very long. The xylophones that accompany Mercutio's death, however, are the doing of Cirtal Dorati, who assembled the score in the first place. (London LP LL-758 contains *Brigg Fair* and *The Walk to the Paradise Garden* with the same composer's *On Hearing the First Cuckoo in Spring* and *A Song of Summer;* Columbia LP ML-4637 contains *Eventyr* with his *North Country Sketches;* the other works are not recorded)

(*continued on page* 56)

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The Other Name

(*continued from page* 54)

Henri Sauguet, born in 1901, is perhaps the least known abroad of the modern French masters. None of his four operas has been produced here, nor have his two dozen ballet scores received their proper due on this side of the Atlantic. New York recently has seen and heard his *pas de deux* called *La Nuit*, but only once at an off-beat museum performance. There might be a revival of *La Chatte*, with its Balanchine choreography once so lavishly mounted by Diaghilev; if I am not mistaken there was a semi-private performance of that in Manhattan a couple of years ago, too, and visiting Paris companies have given us brief exposures to *Les Forains* and *Les Mirages*. But for the moment we have only *The Sphinx* — more accurately *La Rencontre*, or *Oedipus and the Sphinx* as it is subtitled on the score, which dates from 1948. Sauguet's style is difficult to pinpoint. Harmonically it runs all the way from the most diatonically melodious simplicity to the farthest polarities of polytonality and twelve-tone chromaticism. Overall it can be described simply as neo-Romantic, which is to say that the emphasis always is on the personal expression of a specific sentiment without adherence to any compositional theology. And the sentiments always are musically nourishing, as if Sauguet had so much to give that he could not be bothered with the passing fashions as to presentation. Now that *The Sphinx* is in the Ballet Theatre repertory it is perhaps not overly optimistic to assume that we will be hearing more and more of Sauguet's music. (Not recorded)

Alex North, born in 1910 at Chester, Pennsylvania, is one of our most able musical craftsmen. In a small way, he is also a quite original composer. But the bulk of his work has been for ballet or film, the latter including *A Streetcar Named Desire*, (adapted for Ballet Theatre's production by Rayburn Wright). Neither of these areas, needless to say, promises any of the usual aspects of recognition. If that were not so, North would be much better known, because few composers have been heard to advantage by so many people — a pity that screen credits offer less prestige than concert billing. No other composer save perhaps Copland, who was his chief mentor, has shown so much awareness of the musical challenge inherent in the American heritage. Allusions to jazz and folksong pepper his scores, which are otherwise distinguished by their emotional immediacy and a splendid economy of means. (Capital LP L-289)

Having mentioned the famous Tchaikovsky music for *Swan Lake* earlier, I will add only that the complete work is in every way the sum of its parts, each of which is a miniature masterpiece of the *genre*. Heard complete or in snippets, this is easily the most endearing score in anyone's repertory and in the main it is so familiar that annotative comment is extraneous. (Mercury LP set OL 3-102)

I suppose that everybody knows *Les Sylphides* to be based on an assortment of

Chopin piano pieces. Several composers have attempted transcriptions; Glazunov was the first, and Britten probably was not the last, of a long line that has also included Tcherepnin, Liadov, Stravinsky, Caillet and Rieti. The truth of the matter is that none of the orchestral settings is altogether satisfactory. None could be, because this is keyboard music pure and simple. But the charm of the originals is such that its essence is preserved intact despite the violence done by well-meaning meddlers. For those who might want to seek out the individual works, they are in this order the *Prelude, Opus* 28, *No.* 7; the *Nocturne, Opus* 32, *No.* 2; the *Waltz, Opus* 70, *No.* 1; the *Mazurkas, Opus* 33, *No.* 3 and *Opus* 44, *No.* 3; the *Waltz, Opus* 64, *No.* 2; and the *Grand Valse Brillante, Opus* 18. (Capitol LP P-8193, with Tchaikovsky's *Princess Aurora*)

Tchaikovsky's *Theme and Variations* regularly is heard as an entity unto itself. Actually, it is but the last of four movements comprising the *Suite No.* 3 *in G, Opus* 55, which was composed in 1884 at Kamenka. Tchaikovsky did not think highly of his handiwork, remarkably — "my poor little suite," he insisted on calling it. He was proved wrong at the St. Petersburg première in 1885, but still he couldn't bring himself to like the first three movements. And in truth they are inferior by comparison. In 1891 the composer himself conducted the *Theme and Variations* only at Carnegie Hall, and ever since this lone movement has sufficed for American tastes. The piece is a virtuoso *tour de force*, ideally suited for complex classical choreography but even more rewarding as an auditory experience because Tchaikovsky rarely attained such a succinct compression of his profligate musical ideas. (Columbia LP ML-4121, with the same composer's *Serenade in C, Opus* 48)

Last in this alphabetical listing is *Three Virgins and a Devil*, musically among the most delicious scores in the entire Ballet Theatre repertory. The music is drawn from the collection of *Ancient Airs and Dances for the Lute* that Ottorino Respighi (1879-1936) transcribed and assembled into three orchestral suites. The music for the ballet derives from the second set, which was composed in 1923. Respighi was at pains to note in the published score that he had "respected all the harmonic characteristics appropriate to the period and character of this music, in which things regarded by the grammarians as errors were done deliberately." In other words, the absolutely unique loveliness of these suites is merely an extension, or rather an evocation, of a specific time and place, stated in modern terms. But surely Respighi's self-abnegation was unnecessary. No other composer has so searchingly limned the obscure glory of the sixteenth century, brought that noble musical culture so tellingly into focus. And no more sweet suffusion of song ever was offered to any age. (Vanguard LP VRS-433 contains the *Suite No.* 2; *Suite No.* 1 is on VRS-447 and *Suite No.* 3 on London LP LL-312) *END*

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American Dance

(*continued from page 27*)

In our opening paragraphs, we mentioned that the search for stylistic individuality is no longer so crucial to the concept of modern dance. But this does not mean that modern dance themes could be expressed in classic movement. One has only to see Anna Sokolow's *Rooms* to realize this truth completely. The variations in body outline and the use of levels in *Rooms* are drawn entirely from intuition and have nothing to do with any font of formalized movement. And so they not only express shades of loneliness, they are the very essence of loneliness.

We recently reviewed this work extensively (see April issue for review and June issue for pictures). Suffice it to say that it is a great work and one in which Miss Sokolow establishes an unusually close contact between performers and audience. We were particularly impressed with Beatrice Seckler's portrayal of the frustrated woman-in-a-fantasy. It ranked with Nora Kaye's best dramatic dancing.

Watching the cohesiveness that Miss Sokolow drew from her company, we wondered whether Pearl Lang's company was really as divergent as it seemed, or whether Miss Lang, because she is essentially a soloist, has been unable to achieve genuine rapport with her dancers.

If it were not for sponsored seasons of dance, works like Valerie Bettis's *As I Lay Dying* would probably never be revived. Another reason to be grateful to Bethsabee de Rothschild. For in its revival, *As I Lay Dying* was as satisfying as ever.

Miss Bettis did a monumental job of adapting the Faulkner novel. The use of spoken portions from the book and their extension into movement have balance and fluidity. The work was powerfully performed by Miss Bettis as the dying Addie Bundren and by a fine cast headed by Beverlee Bozeman, Don Barton, Swen Swenson, J. C. McCord, William Hickey, David Nillo, and Duncan Noble. Mr. Swenson was especially sturdy as the rebellious son.

Miss Bettis also premiered a solo called *The Golden Round*. It was a study of Lady Macbeth's deterioration into madness.

Unfortunately Miss Bettis demanded too much of herself. She performed the lengthy five-part tour de force all on the same high pitched emotional key, but with little variation in dance vocabulary. The circling legs, the scooped torso, and the jutting head appeared time and again as she shed costumes, donned a shawl, carried a goblet, and finally crouched in a doorway. Bernardo Segall's original music echoed the melodramatic conception of the choreography.

Although many dancers perform solos at the outset of their careers, the solo medium is perhaps one of the most exacting of all. For it requires compositional selectivity and exceptional projection. Ann Halprin's control of the solo medium has grown with time. Her *Steig Portraits*, created and performed before her exodus to the West Coast a few years

ago, now seemed like little études. But her newer work, *The Prophetess*, was a true solo — a clear statement of theme that built steadily and smoothly to a climax. Essentially it was a dervish-like depiction of religious exhortation — of self-hypnosis that finally extended beyond the self. Accompanied by an intense score for piano and vibraphone by Alan Hovhaness, it was one of the most substantial contributions of the season's solo division.

The term "American dance," embraces many spheres of emphasis. And this is good. For it admitted the deft theatrics of John Butler's Company and the tap dancing of Paul Draper. Mr. Butler's Company was represented by *Three Promenades With the Lord* and his *Adventures of Davy Crockett*, now retitled *Long Legged Jig*. *Three Promenades* remains a clean-cut bit of religious satire. But the latter work has been revised to its detriment. Mr. Butler's Company, headed by Glen Tetley, Mary Hinkson, and Joan Skinner, was certainly one of the most professional and attractive in the series.

Paul Draper's highly polished art and his ingratiating stage presence were an asset to the season. So, too, were the dancing of soloists Daniel Nagrin and Janet Collins. Although they are reasonably conventional choreographers, both are electrifying performers.

Miss Collins contributed a solo premiere entitled *Bird of Paradise*. It was just that — sparkling, ephemeral, unreal. With silken elegance she played among three discs placed on a diagonal. She perched on them, soared over them, undulated her arms, and preened daintily.

The most pronounced disappointment of the entire series was Iris Mabry. Once a truly promising concert dancer, she seems to have withdrawn into the realm of self-indulgence. Her *Appassionata*, with its embarrassing writhings in a red box, and her two excerpts from the solo suite, *Cabaret*, made no effort to find a communicative dance language — one that could stand without the immediate device of props. Watching Miss Mabry unpin her hair and comb it or tuck chiffon scarves into her bosom might have been amusing if absorbed into a sound dance structure. Although we reacted adversely to Miss Mabry's antics, several members of the audience were convulsed.

Miss Mabry's accompanist, Ralph Gilbert, contributed the only careless playing to emerge from the pit during the entire three weeks. What wonderful music rose otherwise from there! The small orchestra was conducted by Frederick Prausnitz and Simon Sadoff, both of whom are the most musicianly of conductors. They love dancing and they love music, and the resulting synthesis is unbelievably beautiful.

So much for Mrs. de Rothschild's second excursion into sponsoring American dance. Her project left us with a clear picture of the creative vitality and technical pliancy of an art form nearing maturity. We look forward to her next season of American dance.

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DO'S AND DON'TS OF BASIC BALLET
BARRE EXERCISES PART TWELVE: CONCLUSION

BY THALIA MARA

PHOTOS BY WALTER E. OWEN

RELEVÉS

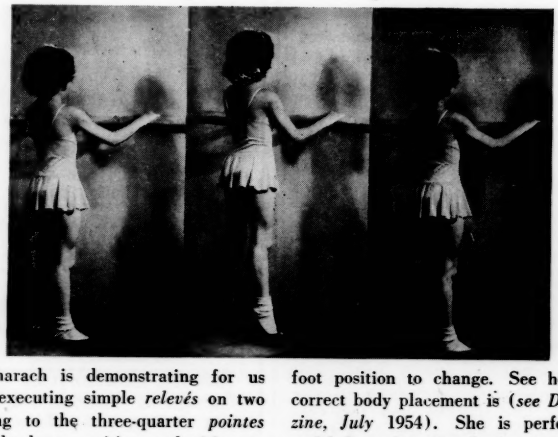
Relevés are, of course, an important part of ballet technique for both girls and boys. A strong *demi-pointe* position is necessary to both for balance, for *pirouettes*, and for general use in dancing. In the case of girls a strong *demi-pointe* position, with the body correctly placed, is indispensable as a preparation for full *pointe* work.

Relevés can, and should, be practiced in all the five positions of the feet and on one foot in various poses or positions of the body: nothing is more strengthening to the arches of the feet and to the muscles of the legs. The knees, too, are strengthened greatly by this exercise as the thigh muscles are pulled tightly upward. As an exercise the *relevés* may be combined with the *plié — demi* or *grand* at the beginning of the lesson. This is a very excellent way to practice them, as the pulling up and tightening of the thigh muscles and the knees after the bending and stretching of the *plié* is excellent to tone the muscles and prepare the dancer for *ballon* and strength in jumping. Another important way to practice them is as a special exercise, such as sixteen *relevés* in first position or second, etc. at the end of the barre work.

Simple *relevés* on two feet may be executed with or without a *demi-plié* preceding each *relevé*. Both ways are valuable. However, with a beginning student I advise very slow *relevés* using straight knees throughout because of the difficulties involved in keeping the feet correctly aligned (toe to heel) as the heels are raised and lowered. The use of the *demi-plié* emphasizes the difficulties of maintaining this correct foot position as well as correct body placement and the student who has not yet grasped the principles of body placement involved may fall into very dangerous errors. We shall discuss these errors fully under the don'ts.

More advanced students may *relevé* quickly with a snap on the way up. I have seen the word "spring" used in text books to describe this quick upward movement but I believe this is misleading as it might cause an inexperienced person to think of springing off the floor. The knees must be "springy" but there is no jump in this exercise. I think the word "snap" describes the movement better. The heels must be brought firmly down to the floor each time in the *demi-plié*.

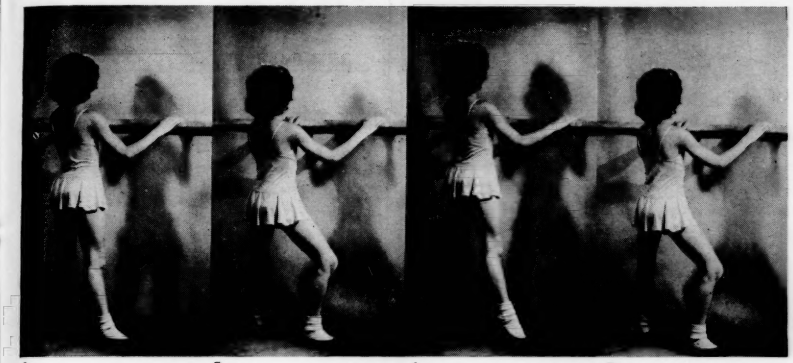
DO'S



Sonja Bacharach is demonstrating for us two ways of executing simple *relevés* on two feet, — rising to the three-quarter *pointes* from a straight knee position and rising to the three-quarter *pointes* from a *demi-plié* position.

In pictures one and two Sonja shows us the *relevés* in first position. Beginning with a good first position flat, and with both knees pulled up tightly, she raises the heels, pulling them straight up without permitting the foot position to change. See how important correct body placement is (*see DANCE magazine, July* 1954). She is perfectly at ease and balanced on the *demi-pointes* with all the toes held firmly on the floor and the weight of her body pulled up and distributed so that as little weight as possible rests on her toes. This is a very important factor in toe dancing, which should not be undertaken until the student can stand like this on the *demi-pointes*.

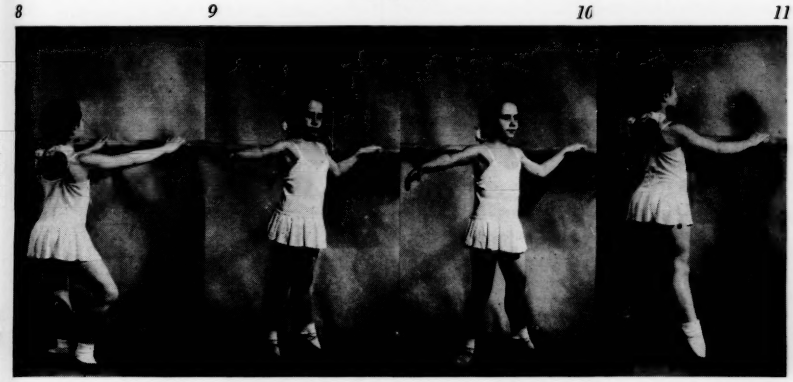
In pictures four, five, and six, and seven, Sonja shows us the *relevé* in second position, beginning and ending with a *demi-plié*. Notice that in the *demi-plié* the feet are straight, not rolled in or out and the toes are properly aligned to the heels. Notice too, the knees are pressed outward over the toes, the turn-out taking in the hips, not just in the feet.



4 5 6 7

DON'TS

8 9 10 11



Here little Eva Di Piazza is demonstrating four very common errors found in beginners, errors which must be corrected at once.

In picture number eight Eva is pushing the heels forward in the *demi-plié* after lowering them from the *demi-pointes* position. Most students will do this under the mistaken impression that they are improving the turn-out. But, the heels must be raised and lowered in the same spot. Turn-out begins at the hip and is improved by pressing the knees out and back, not by pushing the heels forward.

In picture number nine Eva shows us the dangerous mistake of allowing the feet to sickle out on the *demi-pointes*. The weight of the body should be evenly distributed over all ten toes. Consistent practice in this rolled-out position will cause the calf muscles to develop a very ugly bulge on the outside of the leg, ultimately giving the leg the appearance of being bowed. I once knew a teacher (who shall be nameless here although he was very well known during the period before ballet became so popular in this country), whose students I could recognize the moment I saw them because of this peculiarity. He did not prepare them properly for *pointe* work, their feet sickled on both the *demi-pointes* and the *pointes* and they all developed ugly legs. This mark of poor training is the reason why some people think that ballet develops bulgy muscles.

Picture number ten shows the opposite error of sickling or rolling inward as the heels are raised. Here the little toes have been allowed to leave the floor and the big toes bear all the weight of the body. Consistent practice in this position causes the development of the painful and ugly bunion. It will also weaken the knees as it is impossible to tighten them correctly in this position. Both rolling-out and rolling-in weaken the ankles and the arches of the feet.

In picture number eleven we see what often happens with children who have naturally strong legs and feet. Since most children think of ballet as toe dancing they are very eager to stand on their toes. Eva is a strong little girl and although she has posed for all the don'ts in this series of articles she really is extremely well-placed for a child who had studied for only one season when these photos were taken. Being both intelligent and willing, she quickly grasped the basic principles

(*continued on page* 62)

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Do's and Don'ts

(*continued from page* 61)

of posture and placement. She is able to rise to the tips of her toes in soft ballet slippers with ease but I never permit her to do so at this stage of her training. The muscles of the feet, particularly in the soles, must be strengthened and the foot must become supple not stiff. This strength and suppleness is developed by the use of the *demi-pointes.* The student must gain complete control and use of the foot at all levels of the *demi-pointe* — quarter, half, and three quarter — so that balance may be maintained at each level and the feet used properly in jumping and in descending from the full *pointes.* For the beginner to use the full *pointe* position places an undue strain upon the toes and may be injurious to the delicate tendons and bones of the child. * * *

Since this article concludes this series on basic ballet barre exercises, I would like to stress once more the great importance of correct teaching of fundamentals. "As the twig is bent so grows the tree" says an old proverb. The dancing teacher bears a heavy responsibility. It is to us that the unsuspecting parent commits the body of a little child. What we do or do not do in our classes will very definitely have a bearing on the child's physical development. Good intentions are no substitute for knowledge and understanding.

No one would intentionally harm a child but many teachers without knowing it are hurting the children they want to help. Remember that ballet exercises are very powerful. This is particularly true in the case of children whose bony and muscular structures are forming and developing as they grow. When these exercises are performed correctly and in the proper balance of one to another they build a shapely and beautiful body. But in order to achieve such a happy result the teacher must KNOW and be keenly aware, not only of the correct way to perform the exercises but also how to administer them properly; must be able to recognize errors of execution and how to correct them, and how many times to perform each exercise so as to build strength without making the student muscle-bound and over-developed. These very same exercises, when executed incorrectly but consistently over a period of time, can harm the child's physical development instead of improving it.

The formative stages of ballet training are the most important stages. Poor training at the start causes physical difficulties which very often can never be corrected if allowed to go on for any length of time. This is especially sad in the case of a talented child, as real talent can be destroyed by poor or indifferent training. But it is sad in any case, for every child who studies ballet, whether for reasons of health, posture and poise, or with the desire for a professional career, must be trained according to the highest professional standards if good results are to ensue. *THE END*

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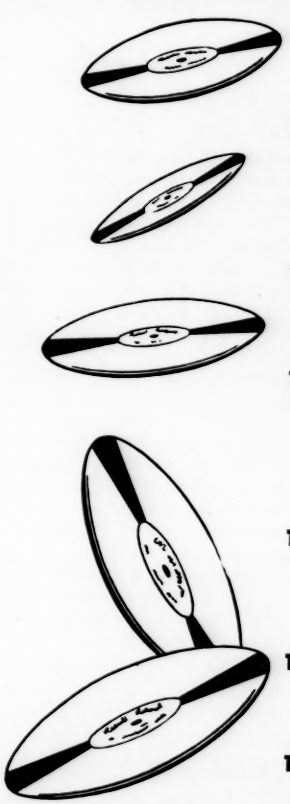

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Highlight Areas

8) Eye brows, as in other make-up, are brushed thoroughly upward and shaped with a brush on the upper edge (plucking to shape a brow should always be done from the lower edge). With a soft BROWN pencil a feathery short, gentle stroke is used to fill in and shape — heaviest at the high arched area and tapering towards the temple — never into the temple, and never slanted downward at the end (unless for character make-up). Blend carefully with the finger. 9) A brown liner is used on the upper lash line, never starting from the extreme inner corner, but about a quarter of an inch away and carried to the end of the lash line. The drawing indicates the little extra line which helps to enhance the look of the lashes and eyes.

No mascara was used in this session, but for TV purposes water-proof mascara is preferable and should be applied up and out. The use of an eye lash curler before applying mascara will also help to enhance the lashes. Brushing outward will make the lashes appear longer.

Each step of the make-up should be allowed to set for a few minutes before the next one is started. 10) & 11). To make a large mouth smaller, block out with the base and outline new shape with lipstick brush. Otherwise follow the general lines of the mouth, riding over the edges and improving the shape, if necessary. Arch the upper lip gently and subtly, giving the mouth an upward tilt, in this case creating a new shape for the corners of the mouth — cheating on the line. The mouth should be relaxed when lipstick is applied. Teeth will often distort the line of the mouth if drawn tightly to apply lipstick. Lipstick should be blotted with a soft tissue folded over several times, and it should be done with the mouth *closed*, otherwise there is danger of destroying the line. The imprint of the lipstick on the tissues is a good check as to whether the line is straight. Powder the lips to avoid feathering and then moisten the lips with the tongue. And so we have a completed half made-up face.

12) Shows both sides completed and, in spite of the lack of mascara, a remarkably fine transformation has taken place. It was so subtle that we were able to walk the few blocks from the studio to our home without self consciousness. The make-up looked almost like a street make-up.

For boys, a light wash of pan stick is used, the shade close to the natural skin tone or a trifle darker. This should be applied with a sponge. Apply neutral shade powder in gentle pats, this sets the make-up. Excess powder should be removed with a damp sponge, again gently, and with dry tissues.

For the lips: wipe clean to line of lips, not beyond. Use a #22 liner. Apply with finger lightly. This stains the lips a shade darker and avoids the effeminate, doll-like look which can make for a ludicrous male make-up. Too much lip make-up can be removed with a damp sponge.

* *

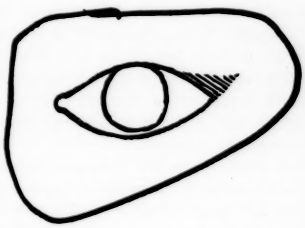
The general rule to remember is that you blot out with dark make-up (such as using the darker shade at the sides of the face if it is too square) and bring up with light. Light make-up reflects light; dark absorbs light.

Never allow make-up to end abruptly — blend it!

With these wise words ringing in our ears, we leave Mr. Greenfield, wishing he could give all prospective performers a course in make-up. It is indeed a subtle art. *THE END*

TELEVISION MAKE-UP

(Continued from Last Month)



Slant of Eye

8

9

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11

12

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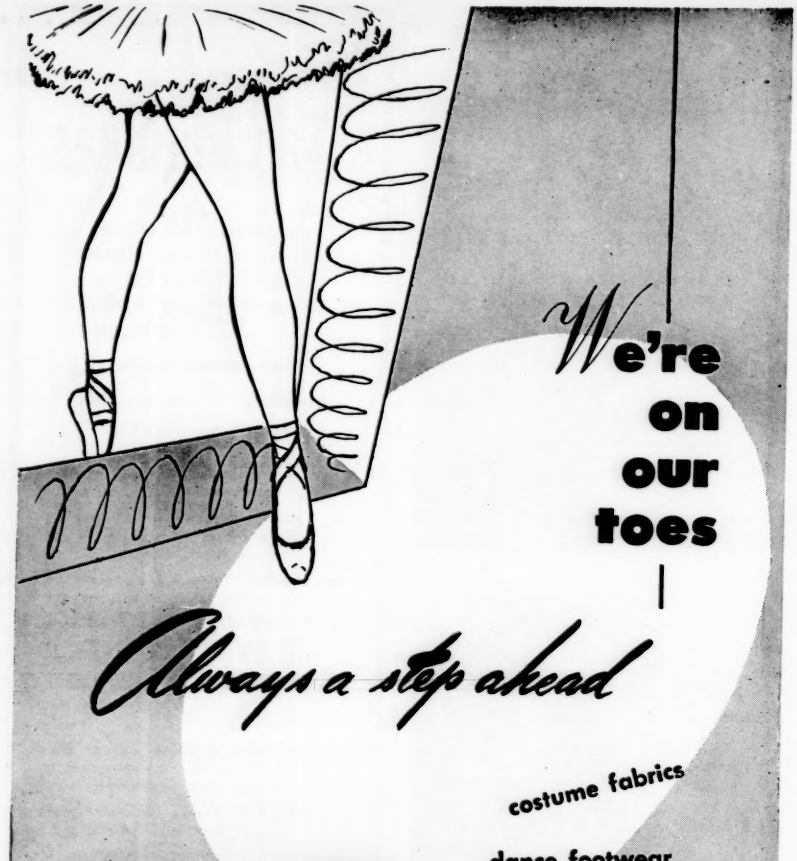

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TAP DANCING: cont.

PULL-BACKS

BY PAUL DRAPER

The vocabulary of tap-dancing is meager and often graceless. There are some nice exceptions such as "winging" and "soft-shoe" or even "over the top," this last is not accurate as a description, but it is a pleasing and provocative phrase. Most other tap step names, such as "cramp roll," "slaps," "ball heel," "shuffle," "snatch-beats," and "pull-backs" to name a few, have no relation to dancing in either their sound or the physical picture they present to the uninitiated. Any suggestions for a fresh vocabulary of tap-dancing will be welcome.

These articles are for initiates, however, and I'm sure you all know about "pull-backs," also called "snatch-beats" or "pick-ups." I'm going to explain the easiest and most efficient way of learning them and using them in exercises and steps.

A "pull-back" is just a back slap done on one foot. For some strange reason many people have the idea that it is learned by standing on the heel of one foot, lifting the toe, and then doing the back slap by driving the toe down to make a brushing contact with the floor, and then landing on the ball of the foot. There are, of course, two sounds, generally counted "and one," in a pull-back on one foot. This not only makes a very awkward picture, both in preparation and in action, but it makes it impossible to do pull-backs at anything like the speed necessary in advanced steps and fast tempos. At best it will become a step which must be started from a flat foot, and done with much waving of arms.

It is imperative to begin learning them from the ball of the foot, with the heel well raised. Plié deeply, keeping the heel off the floor (high heels, beware!), jump up and back very slightly, brush the floor with the very front of the ball of the foot, as you would in a clean, crisp slap, land on the ball, and again plié deeply. The plié is very important, as it is the only way to learn to make your pull-backs without any blurs or scrapes.

If you have never done this step, it will seem to take forever to learn. It helps to face the barre and put both hands on it. Take as little support as you can, but enough to enable you to do the pull-back. You will acquire the knack suddenly, as in roller-skating. The step, once learned, is very easy. Don't become discouraged by the hours you may have to spend learning it. Do remember to start from the ball of your foot.

Practice: hop forward, pull back, hop, pull-back. It will be easy to add a heel to the hop and the pull-back, once you have learned it without lowering the heel, thus: ball heel (and one) pull back heel (and a two). Naturally, you should practice with each foot till you do the step with either

foot equally well. The next advance is to do pull-backs on both feet — the pretty little step that goes: b-r-r-p-, b-r-r-p-, b-r-r-p- (the b-r-r are grace notes, p is the beat.) You do this by standing on both feet, feet parallel, heels raised, knees bent, torso and head erect, or with just the least forward lean, arms in second (or holding the barre to begin with) and then spring up and back. As soon as you are air-borne, first one foot and then the other strike the floor to make the first two sounds of the step, then whichever foot struck the floor first lands on the floor, followed immediately by the other. The sounds must be evenly spaced and the step has four taps in all. Like I said, b-r-r-p-, b-r-r-p-, etc.

It makes no difference which foot makes the first sound; you will automatically favor one side or the other. Just be sure that whichever foot makes the first tap makes the third tap, and whichever foot makes the second tap makes the fourth. I have seen some pathetic variants such as: from a preparation on both feet, brush back R, pull back and land on L, step R. This looks clumsy, never sounds clean, and cannot be done fast enough to get out of the way of a glacier. Do get both feet off the ground at the same time. Do start and finish in a good plié. Do keep the upper part of the body quiet. Lift with your abdomen, not your shoulders. When this step becomes easy, you can add any sort of porte de bras you like. You can lean to either side, or move the body in a circular motion. As you advance in speed and facility, the step will become smaller and smaller, and require less and less effort. Plié less, lift more, hold your head up, and you will almost literally be floating. When you do this well you should practice remaining in the same position and moving forward as well as backward. In moving forward, of course, the basic back slap becomes a forward slap This is more difficult and somewhat less practical as a dance step, but it is a very valuable exercise nonetheless. Before leaving this particular branch of the species "pull-back" it would be well to point out that they also can be done with the addition of heels, making six taps to each step. The last four land, land, heel, heel, are exactly the same as a cramp roll. All forms of this step should be done not only with the accent on the beat and on the last tap, but also with the accent on the first tap. Accenting the first tap and starting on the first beat means finishing the step off the beat, which is contrary to one's natural association of gravity sense and rhythmic weight. (How easy it is to march to marching music.) A dancer must be able to make his home in any rhythmic house, so practice it.

A very good exercise for pull-backs is this: Stand on left foot heel raised, face left, profile front, shuffle R in back, pull back left, land left (no heel) stay up, shuffle R in back and continue, arms in fourth, R arm up, torso slightly arched to the back. This is done in a steady rhythm of continuous 16th notes. The first downbeat is the first brush

(*continued on page 69*)

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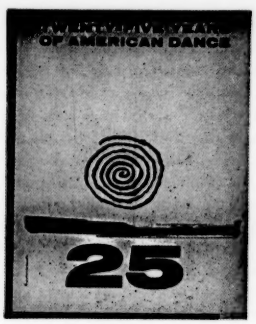

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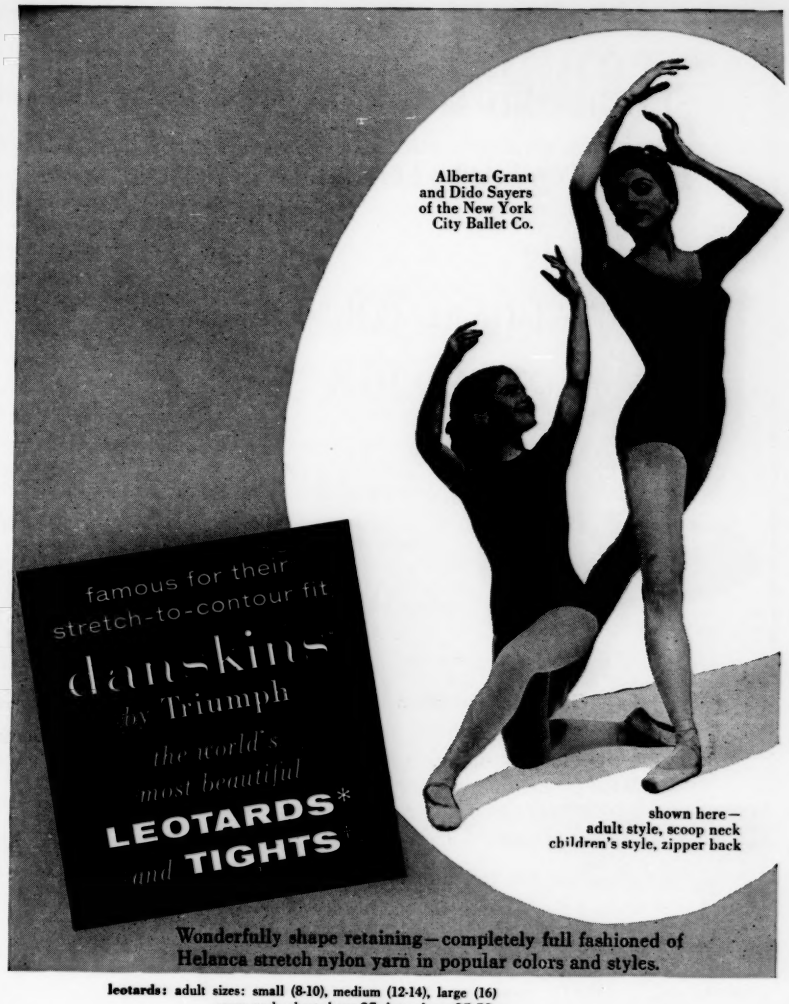
(*continued from page 67*)

out of the shuffle R. It isn't b-r-r-p, b-r-rp, b-r-r-p, like the other step. Do this on both sides. If you'd like to make it difficult, put a heel in after each pull-back and keep the rhythm the same as in the beginning, perfectly even 16th notes.

In many steps it is necessary to change feet as you do the "pick-up." Practice this in its simplest form by starting on the ball of either foot, pull back on that foot and land on the ball of the other foot; continue this until it is as smooth as running in place.

Here are some valuable uses of pull-back combinations as dancing steps and as preparations for jumps and turns: Start on ball of left foot, shuffle R in back, pull back L, land R and bring L down in front of R. This makes five taps. Four pick-up notes and the downbeat, which is the last tap sound, the left foot landing. Now practice this with a ¾ turn. Start facing left and finish facing front, feet together in fifth, left in front, heels raised, and with a good plié. From this position, jump in sissonne diagonally to the left, land left, right, with right in front, then do the same step to the other side. The sound will be a dee-da-da-da-one, and two, dee da-da-da-three, and four, to a quite slow 4/4 piece of music, a blues, in fact. You can add heel taps to this step on the landing, as in a cramp roll, the right heel coming down first and the left following. This gives a somewhat surer preparation for an air turn, for instance, but it is more difficult to make the sounds as clear as they should be. If you do this with an air turn, be sure to finish with a cramp roll. Another valuable step starts as did the last one, shuffle R, pull back left, land R, bring left toe down in back of R, drop R heel and step left into a left pirouette en dehors, bringing R to a sur le coup de pied in back. You should do one complete turn in the preparation and as many pirouettes as your skill permits. This step has seven taps and the first six are pick-up beats before the one which is the left foot landing to begin the turns, so you can see it has to go pretty fast. Do it on both sides, naturally.

The most important thing about pick-ups is to do them from the toes, very lightly, with no effort of arms, body or head, crisply and fast, and so that they are never apparent to the onlooker. "Where do all those taps come from?" will be one of your rewards. Being absolute master of a valuable technical aid to your dancing, is another. And last — but not least — you get to be good, you make a fortune. (*continued next month*)



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The National Council of Dance Teacher Organizations persistently continues toward the goal of a central core for teachers' groups throughout the country—one in which their mutual interests can be advanced while each participant maintains complete autonomy within his own organization. In July 1954, *DANCE Magazine presented the Council's "Guide for Ballet Teachers' Examination" for consideration in creating standards according to which teachers of ballet might be accepted into any dance organization.*

This year the Council's committee, headed by Mary Elizabeth Delaney of Mary Mount College and Christine Leahey of Jamaica High School, present the following examination for the consideration and use of organizations which wish to accept it. Additional copies may be requested from the Council's secretary: Catharine McVeigh, 1604 *Chestnut St., Phila.* 3, *Pa.* *L. J.*

Part I — General Information

1 What is dancing?
2 Define modern dance.
3 What is the difference between modern dance and ballet?
4 Define the term "educational dance."

Part II — Specific Information

1 Give a brief resumé of the history of modern dance.
2 Define:

Meter	Rhythmic pattern
Phrase	Resultant rhythm
Rhythm	Canon form in music
Tempo	Round form in music
Note value	A.B.A. form in music

3 Define and state their use in modern dance: Dynamics — Focus — Level — Space — Floor pattern
4 Describe several different forms of accompaniment for modern dance. State the form you prefer and why.

Part III — Method of Teaching

1 State procedures for teaching a children's class (elementary).
2 State a method of teaching:
A skip — leap — jump — polka — schottische — mazurka — waltz — falls (backward — sideward — forward).
3 Write a lesson plan for a beginning class of high school students (duration of lesson 35 minutes).

Part IV — Technique

1 Demonstrate:
(a) A combination of axial and locomotor movements to a phrase of music in 4/4 meter.
(b) Sustained and percussive qualities in movement.
(c) Torso flexion and extension; treading.
(d) A figure eight swinging movement with trunk and arms.
(e) A figure eight swinging movement with right or left leg.
(f) A 3 beat swinging movement with the arms.
(g) A locomotor movement which will include a jump and a fall to 4 measures of 3/4 time.

Part V — Creative

1 Demonstrate a dance form using a nursery rhyme as the theme.
2 Choose a traditional dance step and develop it (with variations) into a dance study.
3 Perform an original dance based on modern dance principles and technique.
(a) State time and tempo of music or other accompaniment.
(b) State the basic idea.
(c) Demonstrate the theme of the movement.

THE END

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Report from Europe

(*continued from page* 12)

a color film that is to appear on CBS-TV in a kind of newsreel about Monte Carlo. We put on our brightest costumes or practice clothes and marched out to the terrace at the back of the casino (the very same one from which Moira Shearer leaped to her death in *Red Shoes*). We posed draped around the bust of Berlioz and doing *barre* work on a stone bench. Gene Gavin (dressed in bright blue tights) and I (in fireman red tights and a pink shirt) had to do an adagio on top of the stone bench, while Ronny Colton, Edwina Fontaine, and Marian Horosko did a kind of pas de trois, each of them wearing a costume from a different ballet. Barbara Walczak was "stretching" on a stone parapet.

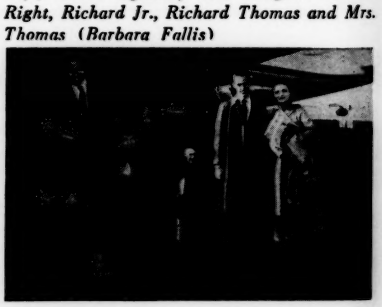
George Balanchine, Jonathan Watts and Tanaquil LeClercq photos by Saul Goodman

Tomorrow is our free day, and everyone is making plans. Some rent cars, some Vespas (a kind of motor scooter) and some horse-drawn landaus. I am going to take a bus to San Remo, Italy, only two hours away.

I found out something interesting today. Stage left and stage right are called respectively "court" and "garden" here. I found this rather puzzling because on stage left there is no court, only a terrace, then a railway track, and then the ocean. And on stage right there is no garden, but a door leading to the roulette tables. A stagehand explained that this custom dates back to the days of Louis XIV when ballets were performed at the Tuilleries in Paris. On that particular stage there was a court at the left and a garden at the right, and so in all the theatres in France, left and right have been called "court" and "garden" ever since.

When we came to the theatre this morning, there was a most peculiar smell in the dressing room. Specialists were called, and decided that there must be a dead rat somewhere in the woodwork. However, an all-day

Left, Andre Eglevsky and daughter Maria. Right, Richard Jr., Richard Thomas and Mrs. Thomas (Barbara Fallis)



search proved fruitless, and it smelled more dreadful than ever. They promised to do something about it tomorrow.

APRIL 13: They did. They fumigated the place and burned incense so now it smells like a church.

Many people in the company have been going to the Casino quite regularly, and some have even won quite a bit. It has even hit the most conscientious people, like Nananne Porcher, our stage manager and technical director, who temporarily abandoned her post during the second movement of *Interplay* and went into the Casino front hall where there are five slot machines of the one-armed bandit variety. She promptly hit the jackpot and returned a few minutes later, a richer human being for the experience.

photos by Saul Goodman

Above, Juliana and Loud Bolender. Below, Diana Adams and Herbert Bliss

APRIL 14: Everyone had a marvelous time on the free day. This seems to be the tour on which everyone buys large, unwieldy objects to take back home. Walter Georgov bought a brass fender for his fireplace. Barbara Walczak bought a large clay head in a village way up the side of the mountain and had to carry it all the way down the mountain. And I bought four chairs.

This afternoon a cocktail party was given us by the management of the Casino. It took place in what is supposed to be the best hotel here, but it was quite dull. We all sat at tables and stared at each other. And since it was only a few hours before performance, we couldn't even take full advantage of the champagne.

However, the Prince's father was there. He looks exactly as I expected — tall, with white hair, a large mustache, and sad eyes. The Prince himself is very shy, so his chaplain told us. We never did get to see him, although he was at a performance one night. We hear he is quite bored by ballet and only puts in an appearance to stimulate business at the Casino.

After the party, we were called to a company meeting at which Yura, who was brought up in France, gave us a short run down on the pitfalls of Marseilles, our next stop. The

(*continued on page* 76)

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Onoe (*continued from page 41*)

developed in separate directions so that today their styles are so different that dancers must be trained especially for each one of them. At one time any musical performance was automatically combined with dancing. Dance was part of music. The oldest types of dance are still preserved and performed on occasion at the Buddhist temples and Shinto shrines. (I saw them at the Futarasan Shrine in Nikko.) . . .

Up until the ninth century, Japanese dance and music were mostly influenced by the Indian, Chinese and Korean arts. Since then they have developed within Japan itself . . . While in the olden times dancers used to wear fantastic masks, today they use only make-up. A good character wears white face powder, a villianous one, dark powder. . . . The costume is the traditional kimono. A dancer wears *tobe* on his feet and in his hands has either a fan or an umbrella, a scarf, a basket of flowers or a sword, depending on the story of the dance.

The themes of *Nihon Buyo* are most often a beautiful young girl, love, or nature. Less often it is a military deed of some glorious samurai. Traditionally Japanese dance is done as a solo, but sometimes, for added interest, there are two or even three performers on the stage. It is also quite common to have a chorus in the background whose function is purely decorative. Singers too, who chant the story, as well as musicians, may line the stage. The traditional instruments are used — samisen, koto and a variety of drums. In shrines and temples the sacred flute is used.

Now I am very curious about the technique of this art. Ah, but it is so difficult to explain, says Mr. Onoe. It cannot be compared to either the system of the Western ballet or to Hindu dances. But naturally, as in all forms of the dance, the body has to be trained to become a highly sensitive instrument capable of expressing any given order.

As for the general principal of its movements, it follows all of Japanese art in that it is a stylized reality. All its movements are idealized, beautified, either simplified or exaggerated movements of daily life. As there are innumerable possibilities of movement in the life of a man, so there are innumerable possibilities of movements for the dancer. What must be learned is the art of stylizing those everyday movements. The credo of the dancer is that all movements — head, body, arms, hands, feet and face — are coordinated and their central source is the heart. Japanese dance is one of mood, directed by the dancer's heart and, in this sense, it is a dance of free expression, says Mr. Onoe.

There are no set patterns for expressing certain feelings as there are in balletic pantomime. The emotions and expressions of the Japanese artist dancing "I love you," for instance, are as many as there are kinds of love, and as there are people.

There are, however, some accepted gestures which may be seen repeated in various performances. For instance, if a girl weeps, she usually hides her face behind the wide sleeve of her kimono. But careful, that gesture characterizes only the action of weeping, not her sadness or whatever her emotions might be.

Feet are definitely turned in — one theory is that this is so because of the narrow kimono skirts. Hands are stretched to the fullest, so that they appear to be arched, the thumb is always hidden inside the palm. The climaxes of a dance (as in ballet) are moments when the dancer strikes a particularly beautiful pose and remains motionless in it for several counts, his image giving the spectator a maximum of aesthetic pleasure.

The concept of facial expression is quite different from ours. We use all our facial muscles to express a thought or feeling. The Japanese actor or dancer concentrates his feeling, perhaps into his eyes, maybe into a hardly perceptible raising of the eyebrows, and even less activity in a slight up or down movement of the mouth corners. Lips are never opened — on the contrary they are a little pursed. . . In all, the impression of the dancing should be that of slow, gentle, seemingly effortless beauty.

When I asked Mr. Onoe what he considers to be the most important quality of his art, he stressed, most emphatically that above all it is the expressive quality of the dance. Technique must be only a means, never an end in itself.

And was there anything Mr. Onoe would like to say about his tour in the United States? Yes. At first, he said, he was very sad when he noticed that people were interested in the performance only because of the gorgeous costumes and the exotic flavor of the program. They were interested in the strangeness of these ambassadors of another culture. But Mr. Onoe, on the contrary, believes devoutly in the power of art to search deeply into the hearts and souls of all people, depicting their common qualities and revealing the similarities, despite the surface strangeness. One should look for the things we have in common and be brought together by them, he says. If the art cannot do this it is poor, for the better art is, the more universal it is. And so his greatest moment of the tour came one night after a dance of memory (in which he danced, with Azuma, about a lost love) when he saw tears in the eyes of spectators who waited for him backstage. Their intellectual understanding of Japanese art was very limited, but their emotions understood.

The tea cups were empty now. I thanked Mr. Onoe and Miss Kikusume for their gracious hospitality. They thanked me for coming and presented me with a fragile, scented geisha fan and many beautiful photographs. We bowed to each other again and exchanged thanks and best wishes. I sometimes look at my gifts and brief notes and I'm glad to be able to touch them. Otherwise I would hardly believe that quiet afternoon of perfect harmony and beauty. *THE END*

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Report from Europe

(continued from page 73)

gist of it was, "Don't let any Arabs carry your suitcase; you'll never see it again. Don't drink the tap water; it comes straight from the river. Don't drink the filtered water; it might be old and rotten. Don't leave anything anywhere, or it will disappear." It really sounds like a charming little town.

Jacques d'Amboise

APRIL 16: Yesterday the waiter, Pierrot, invited Herbie Bliss, Bobby Barnett, Walter Georgov, Una Kai, Jillana, and me to his apartment for a drink. He has a sweet little flat with tiny rooms and sloping ceilings. We had a marvelous time and some of the best cake we had ever eaten — plus a most potent but very pleasant drink made of champagne, apricot brandy, and orange juice.

At the performance, the Aga Khan was in the second row. This morning at *Swan Lake* rehearsal, Count Etienne de Beaumont came to watch. He is a very tall, very old gentleman with white hair and a white ivory cane.

APRIL 18: We left Monte Carlo at noon. All our friends. including Pierrot and Kenneth Gillespie, came to see us off at the bus. In Nice we had one hour until train time. Janie Mason, Gloria Vauges, and Dido Sayres immediately hired a horse carriage to take them around Nice. The rest of us repaired to a cafe across the way from the railroad station, ordered coffee, and waited to see if they would get back in time for the train.

Each of us had at least two bags, which we put on the floor near our chairs. Everyone was chattering, and the four children were dashing about between the chairs. In two minutes the cafe resembled a gypsy camp. I think that despite the boost we gave to their business, the waiters were most relieved when we left for Marseilles.

Patricia Wilde and Stanley Zampakos

APRIL 19: Marseilles is dirty, busy, dangerous looking. We had class on stage this morning. The floor is awful, with holes, bumps, cracks, and the same wooden strips closing the slots for the scenery. Only here the strips are about three inches wide and so loose that when you step on one end, the other comes up and hits you in the face. Edward

Bigelow, who is, among other things, the shoe distributor for the company is worried that he'll have to wire New York for more shoes, because this stage literally chews them up.

APRIL 21: We opened last night and were a huge success. The applause and shouting almost made up for having to dance on the rough stage. All in all, Marseilles is not so bad. It is full of marvelous pizzerias and fish restaurants. There aren't too many sights to see, and so one lives more or less from one meal to the next, wondering what the next restaurant will be like.

APRIL 25: Today and tomorrow we stay here without performing, then to Lyon for three days. After that we go straight to Florence. Since we do not open there until May 6, some of us are planning other trips in the four days we have off between Lyon and Italy. A lot of people are going to Venice. Bobby Barnett, Jillana, Herbie Bliss, and I are planning to go to the Tyrol.

APRIL 27: We arrived here in Lyon at 4:00 P.M. and immediately dashed off in a large bus to a restaurant in the woods where the U.S. Information Service was giving us a reception. It was a really nice party with agreeable people who, for a change, spoke to us, instead of just looking at us.

Lyon is very pretty, and I like it immensely. My chambermaid in Marseilles warned me that Lyon would be cold, damp, foggy, and "not pretty like Marseilles," so I really expected the worst. But it is just the opposite – warm, sunny, and lovely.

Jana Adams and Nicholas Magallanes

APRIL 30: We opened here day before yesterday and were very well received. The audience is even more enthusiastic than in Marseilles. Last night, Maria Tallchief, who joined the company in Marseilles, did her first *Swan Lake* (the first for her with the new ending to the pas de deux) and was a great success. Also, as always seems to be the case in Europe, the audience just loved the pas de quatre of the cygnets.

This morning at 11:00 there was a reception at the Mayor's palace. I didn't go because I had to arrange for our tickets to Austria. I hear it was nice. They seem to serve champagne at the drop of a hat, even at 11:00 in the morning.

Our next stop is Florence, four days from now, and Jill, Bobby, Herbie, and I have planned a quick trip to the Tyrol. We leave tomorrow morning at seven. Everyone seems to be excited about this unexpected four-day vacation, and we are all in a very adventurous spirit. (*to be continued*)

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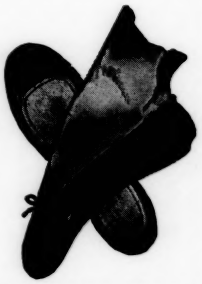

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(continued from page 6)

the "Ecole de Danse," 15 of the Opera's "rats" went to London where they did TV performances of Bizet's "Children's Games" and a Chopin "Dance Suite."

The end of June found the Marquis de Cuevas' Grand Ballet taking part in an imposing spectacle. Directed by the Marquis, it was the Hector Berlioz "Romeo and Juliet," with 60 dancers, 80 musicians, and 100 singers. The work was given in the Palais Royale courtyard, which accommodates 10,000. Choreography was by **John Taras, George Skibine,** and **Vladimir Skouratoff;** costumes by **Leonor Fini;** decors by Fracois Ganeau.

On May 6 the Palais de Chaillot Theatre hosted the Amsterdam Opera Ballet in works by its director, **Francoise Adret.** The serious classicism of the Co. was emphasized in "Four Movements," based upon the Hayden Symphony #88; costumes by Monique Lancelot. The very interesting program also included "Veronica's Dream," "The Return," and the Smetana "Furiant and Polka."

An exhibition of elegant and sometimes eerie watercolors by Ludmilla Tcherina has been going on at the gallery of Gilberte Cournand (see p. 36). The artist is also slated to dance the role of Antinea in the Henri Tomasi opera, "Atlantide," at the Casino d'Enghien . . . On June 2 the Casino presented a gala evening featuring **Colette Marchand, Jean Babilee, Alexandre Kalioujny, Milorad Miskovitch,** and **Violette Verdy.** *Marie-Françoise Christout*

LATIN AMERICAN REPORT

ARGENTINA: The Spanish dance group of **Roberto Ximenez** and **Manolo Vargas,** favorites of the Buenos Aires public since they performed here with **Pilar Lopez,** appeared at the Teatro Casino and were especially successful in the "Danza del Chivato" and "Zapateado del Estampio." Argentine-born **Ana Mercedes** was a sensation. In technique and style she recalled La Argentina and Argentinita. . . . While **Irina Borowska** was here visiting her ailing father, **Massine** asked her to dance her old role in "Gaité Parisienne" at the Collon, but a clause in her Ballet Russe de Monte Carlo contract prevented her from doing so . . . **Ana Itelman's** modern dance group, featuring **Estella Maris** and **Tulio de la Rosa,** made a promising debut. *Fernando Emery*

CHILE: The U. of Chile Ballet began its Santiago season with **Uthoff's** "Alotria" and "Don Juan." Unfortunately, the Musical Extension Institute, upon which the Ballet depends, saw fit to raise the admission price by 100%, a serious and by no means justified measure which may cause many empty seats, and which will prevent this government-subsidized project from reaching the widest possible audience.

Hans Ehrmann-Ewart

REPORT FROM SPAIN

BARCELONA: The Festival Ballet had a lively season at the Liceo Opera House. The theatre's 3,000 seats were often filled to capacity; audiences were enthusiastic; and the dancers were feted wherever they went . . . Esbart Verdaguer, one of Barcelona's best amateur groups, gave successful recitals at the Teatro Romea and other Barcelona houses, and it has been booked for festivals in Spain and Southern France. Co. is directed by **Moreno Palli, Jaime Picas** (choreographer), **Oriol Pascual,** and **Salvador Mello** (ballet master).

MADRID: The Festival Ballet repeated its Barcelona success at the Teatro Carlos III. **Danilova** was hailed as a great ballerina in the flamboyant style. **Krassovska, Polajenko, Gilpin,** and **Kenneth Melville** also pleased audiences and critics . . . **Janine Charrat,** brought her company into the Teatro Zarzuela for a brief but successful season. The heterogeneous but compact-seeming group features French dancers, **Alexandre Kalioujny, Milorad Miskovitch, Ethery Pagava, Helene Trailine,** and **Zenia Palley.** Dancers from other countries include **Sparemblek** and **Veseljko** (Yugoslavia), **Aroldo Morais** and **Laura Proenca** (Brazil), **Erling Sunde** (Sweden), **David Reynolds** (England), **Andre Prokowsky** (Russia). **Vicente Aria** (Argentina), and **Octavio Cintoleci** (Chile). The Co. is booked through Spain and Southern France until Sept. . . . Danish teacher, **Karen Marie Taft,** presented her new Ballet Clasico de Madrid at the Teatro Comedia. It was an auspicious beginning, with 30 dancers headed by **Alberto Portillo, Elena Flores, Angel Vilches, Blanquita Nunez, Purita Valles, Mercedes** and **Angela Huete, Terele Penella, Pilar Cereceda, Eugenia Montero, Jose Navarro, Luis Oliva,** and **Manuel Bausetu.** Principal choreographers were Miss Taft, **Birger Bartolin,** and **Alberto Portillo.**

LISBON: In its appearance at the San Carlos Opera House, the N. Y. C. Ballet conquered the city. Matinee audiences, in particular, greeted the Co. with shouts of enthusiasm. Ticket prices were increased to almost $5.50 but the theatre was always full. Favorite ballets were "The Cage" and "The Duel," and dancers **Melissa Hayden** and **Jacques d'Amboise** earned special plaudits . . . At the Teatro Monumental, **Fernando Lima** and the Circulo Iniciacao Coreografico have started a series of ballet matinees. Dancers in the opening program included Fernando Lima, **Luna Andermatt** (newly returned from the Sadler's Wells School), **Isabel Afonseca, Ines Palma, Elsa Mastbaum, Luisa Baldac,** and **Albino Morais.** The dancers found a challenging work in **Margarida Abreu's** "Grazioso." Most outstanding work was Lima's pas de deux, "Delphiada," for himself and Luna Andermatt. *Luigi Gario*

NEWS FROM AUSTRALIA

The Borovansky Ballet begins an extended season July 11 in Melbourne. This Co., Australia's oldest professional one, boasts a roster of 55 dancers, and under **Edouard Borovansky's** direction, it has grown steadily in quality until now it is virtually on a par with other world-famed companies. New among the B.B.'s personnel are **Royes Fernandez,** formerly of Ballet Alicia Alonso, and **Yurek Shabelevsky** . . . The **Walter Gore-Paula Hinton** Australian Theatre Ballet got off to a shaky start and is still having difficulty. A recently acquired new management may help financially. The Co. has 14 dancers. Repertoire features **Andree Howard's** "Death and the Maiden," Gore's "Street Games," "Hoops," and "Classical Suite."

Two sixteen-year-olds have won substantial dance scholarships. The Royal Academy of Dance award (£200) for study at Sadler's Wells Theatre Ballet School went to **Beverly Rowles.** The Barbara Scully Memorial Scholarship (£500) for use at any European school went to **Lucette Aldous** . . . Your Australian correspondent and her husband, Victor Carell, have just completed a book based upon their research among the Aborigines, called "Dust for the Dancers." *Beth Dean*

CANADIAN HEADLINES

The **Royal Winnipeg Ballet,** now recruiting a ballet mistress and dancers, opens with a gala on Nov. 3. Among the novelties will be a new work commissioned by the Jr. League of Winnipeg (to the tune of $5,000) . . . Montreal was a busy dance city this spring, with **Eleanor Moore Ashton's** Montreal Ballet appearing May 13-14 and featuring guest stars, **Ruth Ann Koesun** and **Scott Douglas** of The Ballet Theatre. **Fernand Nault,** also of B.T., choreographed a pantomime ballet based on Bemelmans' "Madeline" for the Ashton group. Also featured was **Heino Heiden,** Montreal teacher-choreographer . . . Montreal TV's "The Concert Hour" used lots of dance this year: June 16, Heiden's "The Chinese Nightingale," featuring **Rosemary Valaire, Irene Apiné,** and **Yury Gotshalks;** June 23, two original Canadian ballets by **Ludmilla Chiriaeff** and **Eric Hyrst.**

Banff School of Fine Arts (dir. Donald Cameron) again presents intensive summer ballet study (June 20-Sept. 10) under **Gweneth Lloyd** and **Betty Farrally** of the Royal Winnipeg . . . Ballroom dancing found its way into the Montreal Ballet Festival this year, with **Gunter Buchta's** "Tribute to the Waltz" . . . The same formation appeared on the Corte Dance Club Ball and Tournament (May 19), a beautifully organized competition with specialties by **Gunter** and **Irma Buchta** and **Joyda Parry.**

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Reviews (*continued from page* 10)

The New York Ballet Club presents
Fifth Annual Choreographers' Night
May 22, 1955
Carnegie Recital Hall

The New York Ballet Club is a little like Molly Goldberg. It greets all aspirants for its annual Choreographers' Nights with the same cordial "Come in, whomever." The result is an unculled group of contributors, many of whom are really not ready to present compositions on a professional stage.

On the most recent Choreographers' Night, only two works could honestly be called choreographic concepts. They were David Vaughan's *Charivari* and Louis Johnson's *Unfinished Variations*. Mr. Vaughan's piece, which had previously been presented elsewhere, was a study in the moods of adolescents at play. The thematic development, although somewhat deliberate, had an orderly sense of visual design. *Charivari* was sweetly danced by Sara Letton, Anne Boley, Tony Blum, and Nels Jorgensen.

Louis Johnson's *Unfinished Variations* was a series of four spare little statements to music of Von Weber. Although somewhat influenced by the esthetic aim of Jerome Robbins' *Afternoon of a Faun*, the work was an honest and sensitive attempt to select ballet movement whose quality related to the music.

Benjamin Harkarvy devised a duet called *Prelude and Sarabande*. It was a mannered depiction of young love in a bucolic setting. The dance was lifted from its artificiality by the sincere performances of Carole Asnin and Noel Schwartz.

Salvador Juarez's *Two Loves* wallowed through the surface tribulations of a man torn between wife and mistress.

Si-Lan Chen, whom we remember as an accomplished oriental dancer, tried her hand at ballet in a work for five inexperienced youngsters. Called *Five by Five*, it was a chaotic excursion into balletic distortion, which is safe territory only for a choreographer who truly understands the physical basis of ballet.

Gayle Mayfair's *Au Fond de la Mer* was one of those eager efforts that turn out, accidentally, to be funny. It consisted of a pair of burlesque-queen mermaids vying for a sailor who happened to be wandering on the bottom of the ocean.

Marvin Gordon's agreeable little *Strolling Players* (in a repeated performance) concluded the program.

An Evening of Ballet by William Dollar
May 31, 1955
92nd Street "Y"

Over the years, William Dollar has developed great facility as a choreographer. But his works are not for the most part very stimulating. He is contented to put together well bred combinations that capture the prettiness of classic ballet but little of its boldness.

Two works in this vein were his *Concerto* (Mendelssohn) and *Air and Variations*

(*over*)

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SHOPPING GUIDE

	Page
Books:	
Ballet Book Shop	10
Dance Mart	10
Dancing in Action	11
Elementary Full Point	73
Flexing for Ballet	76
Intermediate Full Point	73
Gladys Hight	10
Graded System	73
Kamin	11
Solomonoff	8
Studio Management	72
25 Years of American Dance	68
Classified:	81
Dance Routines:	
Atkinson	56
Better Dancing	10
Dance Notes de Luxe	10
Roye Dodge	56
Al Gilbert	10
Janet	8
Kathleen Kavanagh	8
Rose Lorenz	10
Manning	65
Arleigh Peterson	52
Rozanas	11
Jack Stanly	54
Tomaroff	61
Billy Truehart	10
Varady	8
Vestoff	79
Dance Footwear and Accessories:	
Advanced Theatrical	84
Art Teen	73
Baum's	66
Ben & Sally	62
Capezio	2
Challenge	62
Chatila	75
Chicago Theatrical	78
The Costumer	62
Herbet	64
Hinote	66
Holding	64
Kling's	67
La Mendola	60
La Ray	74
Loshin's	60
Reliance	60
Selva	83
Serbin	67
Trep-Art	72
Triumph	69
Fabrics:	
Associated	69
Baum's	66
Betty Silk	74
Dazian's	7
Fine Bros.	77
Kalmo	62
Maharam	68
Shea	62
Wagner's	62
Wolff-Fording	62
Miscellaneous:	
Back Issues	72
Cards for Dancers	11
King (batons)	60
H. W. Shaw (gifts & trophies)	62
C. R. Young (castanets)	62
Walter Owen (photographer)	72
Picture Albums	71
Souvenir Programs	76, 77
Subscription Coupon	57
Toute la Danse	60
YM & YWHA (lecture course)	10
Zachary Freyman (photographer)	72
Records and Record Players:	
Dance Aids	74
Dance Records	71
Kimbo	60
Marlos	10
Russell	63
Statler Records (Shaw)	62
Statler Records	73
Stepping Tones	67
Velmo	64
School Listings:	80
Summer Sessions and Camps:	
Connecticut College	8
Jacob's Pillow	8
Perry-Mansfield	8
Teachers' Dance Organizations:	
American Society of Teachers of Dance	57
Associated Dance Teachers of Southern California	59
Chicago National Association of Dance Masters	55
Dance Educators of America	50
Midwest Dance Association	57
National Association of Dance and Affiliated Artists	58
National Association of Dance and Affiliated Artists (Boston)	59
National Association of Dance and Affiliated Artists (Manhattan)	8

Reviews

(*continued from page* 81)

(Bach). Both were expert in their weav of one enchainement into the next, with h and there a punctuation of gracious plastiq But neither piece really related in style t its music.

Air and Variations, with its elaborate int twinings and its counterpoint of arms risi and dropping from fifth position *en haut*, wa more than casually reminiscent of Balanchine's *Concerto Barocco*.

Mr. Dollar confused fantasy with formles ness in his three-part *Annabel Lee*. Base upon the poem by Poe, the work had some thing to do with a corpse, some seraphs, an the wind. But since the symbol-people we not related to a well defined dramatic choreographic line, they merely meandered lik bits of driftwood on a restless sea.

Mr. Dollar had the interesting idea giving the role of the Wind to an acrobat dancer. The dancer, Thomas Scott, p formed his supple rolling and arching wi style and dramatic flavor. Yvonne Patterso who is a sincere and intelligent perform tried unsuccessfully to bring some sense to h role of the overly draped Seraph.

Mr. Dollar reworked his ballet, *Jeux* (fi done for The Ballet Theatre in 1950) a called it *Tennis-Love Set*. It was the m successful work on the program, perhaps b cause the movement style was dictated by t pantomimic demands of a tennis game, w its hitting of balls and its arcs of recipro rhythm. The dramatic overtones of flirtati and competition were nicely sustained by Je van Orden, Yvonne Patterson, and a n comer named Paul Sutherland. Mr. Suth land is a rather distinguished looking yo dancer with an easy, unstrained way shaping a dance phrase.

Les Ballets Negres
Brooklyn Academy of Music
May 14

Reviewed by Walter Sorell

I do not doubt that a ballet company tirely composed of Negro dancers may h its justification, that, in fact, it may serv double purpose. Not only could such a c pany recreate the classic repertory with different emphasis on its story content with a fresh feeling, a new flavor and sty but, above all, it could tap sources of w material, specifically related to the world the Negro which is so rich and colorful.

Unfortunately, the presentation of the B lets Negres, under the leadership of M Nevelska, did not encourage such hopes. T have tried to show their mettle by doing di ent pieces ranging from Chopin's roma *Ballade* to Gershwin's *Rompthru*. They h dared too much and tried too soon.

None of the dancers has yet matured enou as a performer to face any other than a b nevolent audience. One could not help feel the amateurish flavor of, sometimes, s class work. The company seemed ill-advi to present itself at this stage. *THE E*

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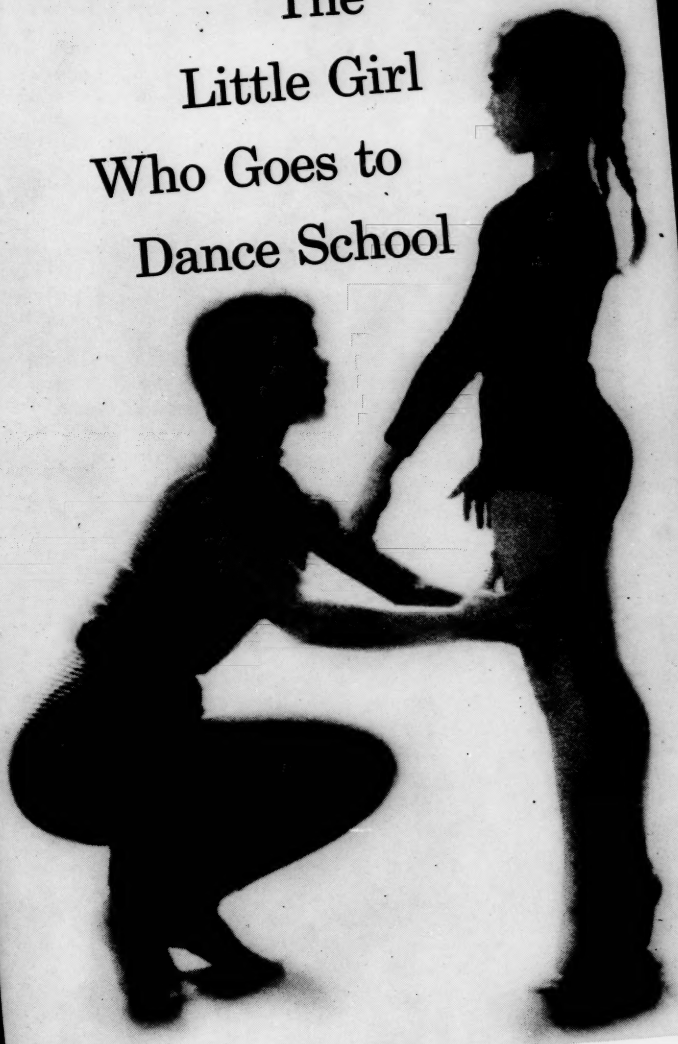

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